MUSIC APPRECIATION

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McCUNE SCHOOL OF MUSIC & ART

MUSIC APPRECIATION

Based upon Methods of Literary Criticism

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BY

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The illustrative examples of piano pieces and songs that appear in this book* are issued by the publishers in a separate volume entitled

TYPICAL PIANO PIECES AND SONGS

Used as Illustrations in

Hamilton's Music Appreciation

Price $1.50

*Except Grieg's *From Holberg's Time,* Op. 40
(Ditson Edition, No. 187)

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Apthorp, W. F.: The Opera, Past and Present
(Charles Scribner's Sons)

Bach, A. B.: The Art Ballad; Loewe and Schubert
(William Blackwood & Sons, London)

Bie, Oscar: A History of the Pianoforte and Pianoforte Players
(E. P. Dutton Co.)

Burton, Frederick: American Primitive Music
(Moffat, Yard and Co.)

Densmore, Frances: Chippewa Music, two volumes Teton Sioux Music (Bulletins 45, 53 and 61 of the Bureau of Ethnology, Smithsonian Institution, Washington, D. C.)

Dunhill, Thomas F.: Chamber Music
(Macmillan and Co.)

Engel, Carl: National Music
(Longmans, Green and Co.)

Finck, Henry T.: Songs and Song Writers
(Charles Scribner's Sons)

Goetschius, Percy: Lessons in Music Form
(Oliver Ditson Company)
The Homophonic Forms of Musical Composition
The Larger Forms of Musical Composition
(G. Schirmer)

Grove's Dictionary: Five volumes
(Macmillan and Co.)

Hamilton, C. G.: Outlines of Music History
Sound and its Relation to Music
(Oliver Ditson Company)

Henderson. W. J.: The Orchestra and Orchestral Music
(Charles Scribner's Sons)

Heydrick, B. A.: How to Study Literature
(Hinds and Noble)

Higgs, James: Fugue
(Novello and Co.)

Kilburn, N.: The Story of Chamber Music
(Charles Scribner's Sons)

Krehbiel, H. E.: Afro-American Folksong
(G. Schirmer)
The Pianoforte and its Music
(Charles Scribner's Sons)

LEE, E. MARKHAM: On Listening to Music
(London, Kegan Paul)

MACPHERSON, STEWART: Form in Music
(London: Joseph Williams)

MASON, D. G.: A Guide to Music
(Doubleday, Page and Company)

The Orchestral Instruments and What They Do
(Novello and Co.)

PAUER, E. Musical Forms
(Oliver Ditson Company)

PARRY, C. H. H.: The Evolution of the Art of Music
(Appleton and Co.)

PATTERSON, A. W.: The Story of the Oratorio
(Charles Scribner's Sons)

PRATT, W. S.: The History of Music
(G. Schirmer)

SHARP, CECIL: English Folksong
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SHEDLOCK, J. S.: The Pianoforte Sonata
(London: Methuen and Co.)

STRAYER AND NORSWORTHY: How to Teach
(The Macmillan Company)

STREATFELD, R. A.: The Opera
(J. B. Lippincott Co.)

WEITZMANN, C. F.: A History of the Pianoforte and Pianoforte Literature. (G. Schirmer)

SCHUBERT AND HIS FRIENDS

Music Appreciation

Based upon Methods of Literary Criticism

SUGGESTIONS FOR STUDY

If we say that a person has the ability to appreciate music, we imply that he has the power, first, to distinguish rationally between what is good and what is poor in a musical composition, and, second, to listen to a piece of music with intelligent enjoyment.

Certain elementary types of music, such as the folktune, are so simple in their structure that they are readily understood even by those who have had no musical training whatever. Not so, however, with the more complex types; for the processes of music are so subtle and the meaning is so indefinite as compared with that of the other arts, that even a well-versed musician must frequently hear an elaborate composition several times before he can pass a mature judgment upon its worth. Consequently, some compositions which sound attractive on a first hearing will finally be cast aside as unworthy, while others, less obvious in their interest, will reveal more enduring qualities upon a closer acquaintance.

In dealing with a piece of literature the student seeks to discover the exact nature of the thought that is expressed, and the means by which this expression is secured. Similar factors, although generally less obvious, are present in a musical work; consequently, for the proper estimation of the latter, similar methods may be employed.

It is proposed to present in the following pages a plan for arriving by very direct means at the thought and expression in music. Recognized types of musical composition will be considered in order. Under each of these types the student will be asked questions of vital import both as to details and as to general effects; and guiding principles will be presented as aids in solving the problems presented. In other words, he is to be properly equipped for the exercise of his own judgment, which, however, is unhampered in its application to the special work under consideration.

There are three main divisions in the book, the first dealing with types of piano music, the second with types of music for instruments in combination, and the third with types of vocal music. On account of the availability of the piano and the fact that nearly all types are exemplified in its music, the greater part of the book is occupied with piano music. The application of these types to other kinds of music is then explained.

There are many and increasing ways in which courses in music appreciation are at present conducted. Most important and far-reaching, however, are those courses which are incorporated into the curricula of schools and colleges, and which are therefore planting fertile seeds of musical culture in a great variety of receptive minds. Appreciation may be taught also to special classes of music students, or to private music pupils.

To meet all these needs, the questions and examples here given may be used with great elasticity. Since the types are not necessarily consecutive, some may be omitted, or the order may be changed at will. Questions may also be elided at the discretion of the teacher, and others may be

added. Examples that are given may sometimes be disregarded, while others may readily be substituted or added.

Let us now consider how the course may be presented under the above conditions.

I

Class Work in High Schools and Colleges

As equipment for such classes it is necessary that a piano should be provided, and that the instructor or an assistant should be able to play upon it music of at least moderate difficulty. Mechanical instruments,—the phonograph or the piano-player,—are also useful for purposes either of direct instruction or as auxiliaries to the student's practice. Each student should be provided with note-book, text-book, and, so far as is possible, with copies of the more important examples of music that are to be employed.*

A general class will naturally consist of students of various grades of musical proficiency. If any students have little or no previous musical training, it may be necessary to give them some special instruction as to the rudiments of notation, etc. In any case, however, the teacher should make sure that the definitions under *Preliminary Questions* are thoroughly understood by all the students, since hazy ideas concerning the terms there explained are often a serious hindrance to progress.

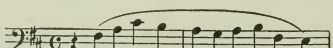
With these fundamentals assured, the students are prepared to begin the course proper. Type 1, *The Dance*, is approached through the *Foreword*,

*A separate volume is published by the Oliver Ditson Company containing the piano pieces and songs used as illustrations in this book. This collection should be in the hands of each student.

which should be explained by the teacher, and which may be further enlarged upon by reference reading.

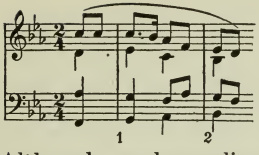
At the same lesson, the questions and accompanying remarks under two or three sections may be read and commented upon. The piece, Example 1, under this type, is then played with clearness and expression *twice in succession*, while the students listen with books closed. Parenthetically it may be said that whenever a composition is taken up for discussion it should first be performed as a whole, generally two or even three times, in order that the sense of unity of details may be brought vividly before the minds of the students. In the case of a long work, such as a symphony or an opera, this rule may be applied to the individual movements or numbers of which it is composed.

After the composition has thus been performed, the teacher should point out, or better still, should ask the students to suggest any themes or figures that play an important part in its structure. Sometimes such a passage may be represented by a melodic motive such as that which begins Chaminade's *The Fauns* (see page 103):



or again it may consist of a rhythmic figure such as occurs in measure thirteen of the same piece:

More often, however, it will be better to play the passage with its harmonic setting, as in presenting the theme of Mendelssohn's *Andante con Variazioni* (see page 120):



A valuable aid toward the study of themes consists in sketching their rhythmic or melodic outlines, as explained in Type II; B:3 and C:3. Although such outlines may be roughly and quickly drawn, they make it necessary for the student to *think carefully* about what he is hearing; and from them he will be able to talk intelligently about the movement and the melodic progression.

Careful note should be kept of the passages thus studied, and at each lesson some of them should be played for identification by the students. Such identification may be made the occasion of a review of the features of the composition to which the theme belongs: its structure, style, or other distinguishing characteristics.

The questions that have already been explained are next again propounded and applied to the piece just played, when the answers given by individual students are commented upon and corrected. Since the above work should be sufficient to fill the lesson period, an assignment for the next period may then be made. This assignment may include (1) specific reading or writing upon the subject presented in the foreword; (2) further study of questions already taken up, and a comparison of the answers given with those in the text-book under Example I; (3) a preliminary study of the questions and their explanatory remarks under new sections of Type I. When considering questions formerly presented, the students should have the score of the music example before them.

In following lessons the remaining questions

under Type I are first studied and then applied to Example I. Example II is then similarly treated, after which one other example of this type, at least, may profitably be studied and compared with the two examples in the text-book. A repetition of these processes is recommended in the study of each of the succeeding types, which are taken up preferably in the given order. The rapidity with which such material is pursued will of course depend upon the time at the disposal of the teacher.

Excellent subjects for occasional essays or for other research work in music history or form may be drawn from the *Forewords* which introduce the various types. Examinations and other tests may be compiled (1) from topics suggested in the text-book under the different types, and (2) from the audition of a composition either familiar or new to the students. In the latter case, specific questions may be given the students to answer, such as those relating to the form, rhythm, melody, etc. of the piece; and the piece may be played to them two or three times, with short intervals, say of two or three minutes each, between the renditions.

In the study of instrumental music other than that written exclusively for the piano and of vocal music of all kinds, the phonograph will be found of service. Complete records of standard symphonies, of movements of string quartets, etc., are now obtainable; so that the color scheme of these compositions may be amply suggested to the students.

II

Class Work With Special Music Students

Such work may readily be conducted according to the plan suggested above. Another more specialized plan, however, may be found desirable by teachers in institutions or by private teachers, in grouping the students into Interpretation Classes, composed of pupils who are studying a standard instrument such as the piano, of vocal students, or of a mixture of students in various fields.

In such classes as these, individual students are called upon to play or sing compositions upon which they have been working under private instruction. After a piece has been performed once, its type is decided upon by the students; and at the conclusion of the second performance the questions under this type are propounded by the teacher and answered by the students with the aid of the teacher. According to this plan, therefore, no fixed order of types is observed, but the situation is focused upon the results of the students' daily practice. Meetings of such a class may be held weekly, fortnightly, or even monthly, as circumstances permit. The advantages of this plan for work in musical clubs are readily perceived.

III

Individual Work With Music Pupils

During the process of mastering a given piece of music, a pupil is often so engrossed with technical details, such as fingering, notation, etc., that he utterly fails to obtain that perspective which

will enable him eventually to give a coherent performance of the entire composition. It is at this point that work in Appreciation may properly be introduced. If it is not possible to pursue this work in class, as suggested in II above, the following plan may be adopted:

After a given piece has been well learned and preferably memorized, its type is decided upon by teacher and pupil, and the pupil is then asked to write out appropriate answers to the questions under this type, for the next lesson. These answers are subsequently read by the teacher and any doubtful points are cleared up. The pupil should also be prepared to sing or play, preferably from memory, important themes which he has discovered in the piece (see page 12). In this way, each composition that is studied is made the subject of critical inquiry, with the result that the attention of the pupil is finally focused, as it should be, upon the interpretation of the music.

Doubtless the clever teacher will find useful means of modifying the plans just outlined, or will invent other modes of procedure. In any case, however, he should keep constantly in view the essential aim of instruction in music appreciation, which is to give to the pupil the power of thinking in no uncertain terms about the music which he hears or plays. Let us, in other words, substitute for vague and shadowy adjectives such as "pretty," "sweet," "doleful," or "stupid," which frequently mark the limit of an auditor's musical intelligence, the more specialized and accurate criticisms that will be given by an auditor

to whom the message of music is adequately conveyed, and by whom this message may in turn be transmitted to others.

From a recent book* we quote the following significant summary of the factors involved in the successful conduct of an appreciation course:

"The work of the teacher (of appreciation) may be organized around the following heads: (1) it is of primary importance that the teacher bring to the class an enthusiasm and joy for the picture, music, poetry, person or achievement which he wishes to present; (2) children must not be forced to accept nor even encouraged to repeat the evaluation determined by teachers; (3) spontaneous and sincere response on the part of children should be accepted, even though it may not conform to the teacher's estimate; (4) children should be encouraged to choose from among many of the forms or situations presented for their approval those which they like best; (5) the technique involved in the creation of the artistic form should be subordinated to enjoyment in the field of the fine arts; (6) throughout, the play spirit should be predominant, for if the element of drudgery enters, appreciation disappears."

*Strayer and Norsworthy; How to Teach.

PRELIMINARY QUESTIONS

There are certain terms which concern the vital elements of music structure that should be clearly understood by the student as a necessity to lucid musical thought. Accordingly in the following paragraphs answers are presented to the questions regarding these terms that would naturally be asked by the student.

1. How is sound produced?

Sound is produced by the vibrations of a sounding body. These vibrations are communicated to the surrounding air, which in turn carries them to the ear of the listener. Thence, by a delicate and complicated mechanism, they are transmitted to the brain centers, where they are translated into terms of consciousness.

2. How are noise and tone distinguished?

When the vibrations are irregular, as in this diagram:

a confused sound is produced which is called *noise*. When, however, the vibrations occur in regular waves, thus:

the result is called *tone*. Music deals primarily only with tone, although tonal effects are oc-

casionally reinforced by certain kinds of noise, such as that of the bass drum in the military band.

3. What are the properties of tone?

Tone has four properties, all of which are always found in combination: namely, *duration*, *pitch*, *intensity* and *quality*.

4. How is duration of tone measured?

By short, even time-intervals, called *beats*. In a given composition the beats are of unequal importance, appearing in a succession of regular groups, called *measures*, in each of which one of the beats is more prominent than the others. A measure may be either *duple* (consisting of two beats); *triple* (consisting of three beats); or *compound* (consisting of combinations of these simple measures).

5. What is tempo?

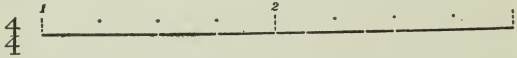
Tempo is the name given to the rate of rapidity with which a composition is performed. For a given piece the tempo is suggested by the composer; and this tempo is kept with little or no variation unless the composer otherwise directs. Common words denoting tempo are these:

Largo, adagio, lento	very slow
Andante	slow
Andantino	rather slow
Moderato	at a moderate pace
Allegretto	rather fast
Allegro	fast
Presto	very fast

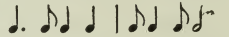
Variation in tempo is indicated by such words as *ritenuto*, *ritardando*, *rallentando* (denoting a gradual decrease of rapidity), and *accelerando* (denoting a gradual increase in rapidity).

6. What is rhythm?

Within the framework afforded by the beats and measures, tones of various lengths are arranged in a kind of time-pattern. Such a time-pattern is called a *rhythm.* For instance, in the following two measures, each of which is divided into four beats:

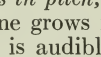


we may find such a rhythm as is indicated by the horizontal lines beneath. In musical notation this rhythm is measured as follows:



A given rhythm may be used many times in the course of a composition.

7. What is pitch?

When the same number of vibrations per second continue in a sounding body, the result is said to be a *monotone.* If, however, the vibrations become more frequent, the tone grows more acute, or *rises in pitch;* and if they become less frequent, the tone grows more grave, or is *lowered in pitch.* Sound is audible from about 16 to 38,000 vibrations per second. Our musical system takes as its standard of pitch 435 vibrations to the tone *a'*  from which the vibration number of all other tones may be readily computed.

8. What are scales?

To furnish a systematized basis for musical progressions, tones are arranged in succession, according to fixed relationships of pitch. If one sounding body vibrates twice as fast as another, the tone of the former is an octave above that

of the latter. In our musical system the octave is divided into twelve proportionately equal intervals, called *half-steps.* Only seven of the tones thus selected, however, appear in the two so-called *diatonic* scales upon which our music is mostly based, the *major* and the *minor.* Each of these scales or *modes* consists of whole and half-steps (or in one case of a step and a half), arranged in the following order:

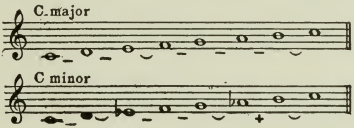
Major

Steps—1, 1, ½, 1, 1, 1, ½=12 half-steps

Minor

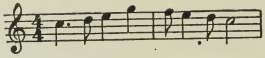
Steps—1, ½, 1, 1, ½, 1½, ½=12 half-steps

These intervals are illustrated in the following scales. Observe that the sign – indicates a whole step, ⌣ a half-step, and + a step and a half:



9. What is a melody?

When tones of varying pitches are regulated by a rhythmic pattern, the result is a *melodic progression.* Such a progression, for instance, is produced by clothing the two-measure rhythm quoted in Question 6, with tones of rising or falling pitch, thus:

or, in musical notation: 

When one or more such melodic progressions constitute a musical idea, they are called a *melody*.

10. What is intensity?

Intensity refers to the loudness or softness of tones. General degrees of intensity to be observed in a composition are indicated by these terms:

pp	(pianissimo),	very soft
p	(piano),	soft
mp	(mezzo piano),	medium soft
mf	(mezzo forte),	medium loud
f	(forte),	loud
ff	(fortissimo),	very loud

Variations in intensity are indicated by *crescendo* (becoming gradually louder), *diminuendo* (becoming gradually softer), etc. Important effects are produced by placing a sudden stress, called an *accent*, upon an individual tone or chord. Accents are indicated by the signs ∧, >, *sf* (*sforzando*), etc. As we have seen, regularity of accent is an important structural feature in music.

11. What is counterpoint?

Music that consists of the combination of two or more melodies written in contrasting rhythms and pitch-outline is called *contrapuntal* or *polyphonic* music; and the art of so combining melodies is called the *art of counterpoint*.

An illustration of contrapuntal writing may be found in the Bach *Invention*, No. 8 (see page 219).

12. What is harmony?

When several tones may be agreeably heard in combination, they are said to be in *harmony with one another*. Three or more tones thus combined

produce a *chord*. The *art of harmony* is distinguished from the *art of counterpoint* in that the former deals primarily with chords and their progressions, and the latter with combined melodies.

An example in which the harmony is prominent may be found in the theme of Mendelssohn's *Andante and Variations in E-flat major* (see page 13).

13. What is tone-quality?

When a sounding body vibrates as a whole, it also divides up into segments which produce higher tones that are called *overtones*, or *harmonics*. A violin string, for instance, while vibrating as a whole, may vibrate also in halves, thirds, quarters, fifths, etc. It is the presence of these overtones which permits us readily to distinguish between the kinds of tone given out by different instruments: for example, a violin, having high overtones, speaks in incisive and penetrating accents; while a French horn, having few overtones, is round and mellow in tone-quality.

14. What is music form?

Form in music is the result of an organization of the various musical materials,—rhythm, melody, harmony, etc.—into patterns that follow one another in orderly succession and in a series of likenesses and contrasts.

In creating musical form, *unity* is secured by the persistence of a given measure. by the regular occurrence of an accent or group of accents, and by the repetition, either exact or suggestive, of musical ideas; *variety* is secured by the alternation of contrasting ideas, or by the introduction of new details; while the demands of *symmetry* are met by effecting a nice balance of one detail with another, and a due proportion between the larger divisions of the work. Certain factors are employed in musical design, such as the *figure*, the *motive*, the *phrase*, the *period*, the *subject*, the *transitional passage*, the *development*, etc.

15. What is a musical figure?

The smallest group of notes that contains the germ of a musical idea is called a *figure.* In the first two measures of the Bach *Gavotte,* Type I, Example I, for instance, there are three of these figures, all nearly alike in rhythm:

Evidently, from this example, a figure may begin or end on any beat of the measure. We should also observe that a figure corresponds closely with a word in language, and that the same figure may be used frequently in a composition, just as the same word may recur in a piece of literature.

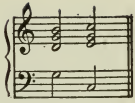
16. What is a motive?

When two or more figures are connected to form a larger section of the musical thought, the result is called a *motive.* An example of the motive has just been presented in the excerpt from the Bach *Gavotte,* which is composed of three figures in succession. While the motive marks a slight break in the music, the sense of incompleteness which it leaves demands an immediate continuance of the thought.

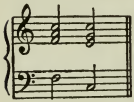
17. What is a phrase?

Again, two, or even more than two motives may unite to form a *phrase.* The phrase generally suggests a more decided break in the music than the motive, and hence is defined in its ending by a chord progression that indicates the character of the phrase as *final, interrogative* or *indefinite.* The final or *authentic* cadence consists of the chord

on the fifth degree of the scale followed by that on the first degree, or *tonic* of the scale, thus:



Another final cadence, associated with the church *Amen*, is the *plagal* cadence, consisting of the chords on the fourth degree and tonic of the scale:



It should be mentioned that both the authentic and the plagal cadences have different degrees of finality, according to the arrangement of their component notes.

By reversing the authentic cadence, the interrogative, or *half-cadence* is formed:

There are various forms of the indefinite, or *deceptive* cadence, which most frequently, however, consists of the chords on the fifth and sixth degrees of the scale:

A given composition is, as a rule, regulated by a certain phrase-length which is fixed for this particular composition, and is therefore called its *unit-phrase*. Four measures is the most frequent length for this phrase, as in the Bach *Gavotte* (Type I, Example I), where the unit-phrase begins with a half-measure and ends in the middle of the fourth measure. In the more elaborate forms of composition, however, the unit-phrase is freely contracted or expanded on many of its appearances.

To determine the length and character of phrases, the student should first become thoroughly familiar with the sound and effect of each of the above cadences. In playing or hearing a composition, he should then first determine

when the periodic breaks occur at the end of the phrases, and then what is the character of each phrase, as tested by its cadence. In connection with each piece that is studied, drill of this kind may be given.

18. How are phrases combined?

Modern music, the forms of which were derived primarily from the gestures of the dance, consists of a series of balancing phrases which stand to each other in the relation of question and answer. Two, or sometimes three such phrases thus form a complete thought, called a *period.* In turn, two or more periods may succeed each other to form a *division;* and divisions may combine to form *parts* or *movements.*

19. What is a subject?

A *subject* is a musical idea which may be repeated or developed in the course of a composition. The subject may be a complete idea, consisting of one or more periods; or it may be a mere fragment, such as a single motive. The word *theme* is frequently used as synonymous with *subject,* although it more properly refers to a short progression, such as a single figure or motive. In the first movement of Beethoven's *Fifth Symphony,* for instance (see page 291), the first four notes constitute a *theme,* while the first subject extends through twenty-one measures.

20. What are other formal parts of a composition?

Sections of a composition in which a subject is definitely stated are called *principal passages,* and sections which simply bridge over the interval from one principal passage to another are called *transitional passages.* A composition may also

have an *introduction*, and an ending, called the *coda*. Development sections are made up of a varied treatment of the subjects in a composition.

The form of a musical composition may range, therefore, from that of a single sentence to an elaborate architectural structure composed of figures, motives, phrases, periods, divisions, etc., all arranged in symmetrical and unified order.

All of the above definitions will be amplified and illustrated under the various types which are to be presented.

VIRGINAL OR SPINET, BY ANDREAS RUCKERS, ANTWERP, 1610

(Boston Museum of Fine Arts)

ITALIAN HARPSICHORD, 17TH CENTURY

Front board removed

(Metropolitan Museum of Art)

PART I

TYPES OF PIANO MUSIC

GERMAN CLAVICHORD, 1765

(Metropolitan Museum of Art)

For an instrument like this Bach wrote his
Well-tempered Clavichord

PART I

TYPES OF PIANO MUSIC

GENERAL REMARKS

Of all the varied and highly-organized instruments that are in modern use, the piano is undoubtedly the most useful; for not only does it possess an extensive repertory of music in which are exploited the features peculiar to itself, but it is also of inestimable value for suggesting in no uncertain way the structural details of all other kinds of music whatever. In listening to a *Song without Words* played on the piano, for instance, the hearer readily imagines the tones of the human voice, perhaps even the words, enhanced by their harmonic background; and in listening to an orchestral transcription for the piano, his fancy may recall the insistent tones of many familiar instruments, with their constant interplay of shifting harmonies.

Not only all musical forms, indeed, but also all the elements which enter into musical composition may be reproduced on the piano, save, perhaps, the element of color, which nevertheless may be aptly impersonated. It is therefore possible, through study of the different types of piano music, to acquaint oneself with the fundamental features of every variety of musical expression, and thus to arrive at an understanding of those basic principles which lead to an intelligent and appreciative enjoyment of music as an art. With this end in view we begin our survey of the field of music by a study of piano types,

depending upon the knowledge thus gained to assist our judgment in dealing with music that is produced by other media.

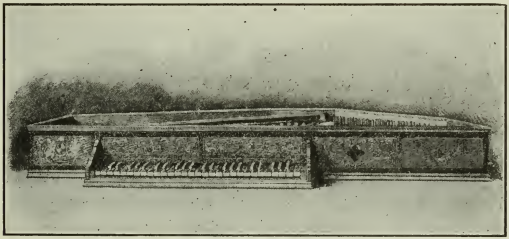
HARPSICHORD, BY JOSEPHUS KIRKMAN, LONDON, 1798
(Boston Museum of Fine Arts)

TYPE I

THE DANCE

Foreword

Two types of stringed instruments with keys were early in use—the clavichord and the harpsichord. In the former the strings were struck by metal tangents affixed to the inner ends of the keys, and in the latter they were plucked by quill-like devices. The virginal and spinet



Queen Elizabeth's Virginal
(South Huntington Museum)
The Queen is said to have been a skilful performer on this instrument. Virginal was the English for the Spinet.

were small household instruments of the latter type, while the harpsichord proper was more adapted to concert purposes. Queen Elizabeth, whose reign extended from 1558 to 1603, prided herself upon her skill as a performer on the virginal, one of the predecessors of our modern piano, and encouraged musicians to write for this instrument; with the result that it was cultivated by English composers, despite its weak tone. For themes they often used popu-

lar dance-tunes, to which they gave settings in accordance with the musical art standards of their day. Thus they started the long list of idealized dance music which has continued to our own times. In France, Germany, and Italy many composers soon devoted their attention to this style; and in the works of Bach and Handel the climax of the early school was attained. When the great Viennese composers of the eighteenth century were elaborating their harmonic forms, the *minuet*, then fashionable in Viennese society, became incorporated into sonatas and symphonies; and its successor, the *waltz*, was also cultivated by Beethoven, Schubert, and von Weber.

The power of dance music to express national characteristics was not fully revealed, however, until Chopin, in his *mazurkas*, *polonaises*, and *waltzes*, glorified the popular styles of Poland. Many other composers, such as Grieg, Brahms, and Dvořák, following in his footsteps, have exploited the traits of the music of their native countries in graceful and spirited measures, and in compositions which, for the most part, are in short and simple forms.

QUESTIONS

A: Form

1. What are the principal divisions of the piece, and how long is each? What subordinate divisions are there?

In the classic dance form there were generally but two divisions, A, B, of which Division B was often longer than Division A; hence the dance was said to be in *two-part form.* Sometimes, however, Division A was repeated, either exactly

or with alterations, after Division B, making the so-called *small three-part form.* In a similar manner, two dances of like character were often performed in succession, after which the first dance was repeated, thus making the *large three-part form.* Both the small and the large three-part forms are frequent in modern music.

Illustrations of all of these forms may be found in the *Two Gavottes from the Third English Suite* by Bach (see page 43).

Observe that in the description of the form of a composition, the word *part* will be used for the larger and more complete divisions, and the word *division* for the subordinate sections of a part. For instance, in Example I under this type (A: 1) there are three *parts,* of which the first and third each consist of two *divisions,* and the third of three *divisions.*

2. Are the divisions quite distinct, or are there connections between them? Describe any such connections that occur.

The divisions in the classic dances were as a rule very distinctly marked off. In more modern compositions, however, one division often leads directly to the next, or is connected with it by means of a transitional passage.

3. What are some of the principal figures that are used in the piece? What repetitions of these figures occur?

For the *musical figure,* see Preliminary Questions, No. 15, page 24. The repetition of such figures is one of the most important devices at the composer's command for securing unity of structure. Such repetitions are seldom exact in every respect: indeed, often the rhythm of the figure alone is retained, while the melodic intervals are considerably changed.

4. Show the structure of the principal motive or motives.

The composition of motives is explained in the Preliminary Questions, No. 16, page 24. Regularly, the motive is two measures long, and is composed of several musical figures.

5. Are the phrases regular? Show the limits and character of a number of the phrases.

For the term *phrase*, see Preliminary Questions, No. 17. In modern music, phrases succeed each other as do lines of poetry. Sometimes their endings are clearly defined, and sometimes they are purposely covered up, or connected to the next phrases. The endings of the large divisions are more apt to be clear and decisive than those of the subordinate phrases.

Applying the cadence tests explained in the Preliminary Questions, the student should seek to find the limits of the principal phrases, and to determine their character. By carefully listening to each phrase, it should not be difficult to determine whether it is final, interrogative or indefinite.

6. Are the different divisions written in the same, or contrasting keys? What are these keys, and what modulations occur?

A composition usually begins and ends in the same key, which may be determined by observing the key-signature and the final chord of the piece. Different divisions are, however, often written in contrasting keys or modes, and a division may begin in one key and end in another.

B: Movement

1. What is the measure of the piece?

For the term *measure*, see Preliminary Questions,

No. 4. In duple measure we have the grouping 1-2, 1-2, and in triple measure the grouping 1-2-3, 1-2-3, etc. All measures are fundamentally either duple or triple; although we often find *compound* measures, such as $\frac{4}{4}$, $\frac{9}{8}$, $\frac{5}{4}$, $\frac{7}{4}$, etc., which are combinations of the simple measures.

2. What is the pace? Does this vary in the course of the piece, and if so, in what do the changes consist?

Pace is technically known in music as *tempo* (see Preliminary Questions, No. 5). The length of a beat is not absolutely fixed, as is that of a yard or a pound; but in a given composition it is suggested by Italian terms, by which it is approximately determined. While in some compositions, especially those of the classic schools, the original pace is adhered to with considerable strictness, in compositions of a more emotional kind the tempo becomes changeable and elastic.

3. Is the piece adapted to dancing, or is it a purely ideal conception, based upon a dance rhythm?

In order to fulfil the former condition the piece would be best interpreted when played in strict time, and at the pace which the dance demands. In the idealized dance, however, these rigid conditions are rarely observed, since they tend to fetter the emotional freedom of the whole.

4. What is the nature of the rhythm?

For the term *rhythm*, see Preliminary Questions, No. 6, page 20. Generally there are several rhythms that are especially frequent, of either similar or contrasting types.

Rhythms may be described as *regular*, when the longer notes come on the principal beats; as

irregular, when the contrary is the case; as *even*, *smooth*, *jerky*, *varied*, etc.

5. Does the rhythmic element predominate over the elements of melody and harmony?

In a simple folk-dance, the rhythmic pulse is the most prominent feature, since the emphasis of this pulse is the most needful element for dancing purposes. Composers of the art-dance, however, exalt other elements, such as those mentioned, sometimes above the fundamental pulsations.

C: Melody

1. Are the chief melodies song-like, or instrumental in character?

Melodies are song-like, or *vocal*, when they move along smoothly, more often from one degree of the scale to another, and in flowing rhythms, which would not be too rapid for a singer to manage easily. Naturally, also, they would not go far beyond the limits of the human voice, which normally extends only for about an octave and a half. *Instrumental* melodies, on the contrary, may involve long or angular leaps from one note to another of a chord, together with quick or jerky rhythms, staccato notes, strong accents, or short, broken groups of notes.

2. How would you describe the melodic outlines of the principal subjects?

The chief melodies, alluded to above, are called *subjects or themes* (See Preliminary Questions, No. 19). As these subjects rise and fall in pitch, an up-and-down movement is suggested which may be represented graphically by a wavy line. This line is known as the *melodic outline*. If the tune winds closely about a single tone, its outline

is said to be *horizontal* or *wavering;* if it rises or falls by scale-degrees it is called *scale-wise;* and if it skips up or down the tones of a chord it is said to possess an *arpeggio* (*harp-like*) outline. Combinations of these motions may produce a *varied, jumpy,* or *angular* outline, while an alternating up and down movement results in a *wave* outline.

This question affords an opportunity for studying and learning to recognize the subjects of the examples that are cited.

3. Are the melodies above, below, or within the range of the accompaniment?

In simple styles of music the melody is apt to be above the accompaniment. But when the accompaniment becomes more elaborate it frequently plays about the melody, or, for special effects the latter may occur in the low register.

4. Are there any subordinate melodies or melodic fragments, and, if so, where are they located?

Sometimes the interest of a composition is vastly increased by snatches of melody which peep out here and there in the accompaniment. Often these snatches are parts of the principal subjects.

D: Accompaniment

1. Is the accompaniment chiefly melodic or harmonic?

That is, is it formed mostly or wholly of secondary voice parts, or is it grouped into chords or arpeggios?

2. If the accompaniment is formed mainly of chords, are these massed together, or arpeggiated?

Chords are said to be *arpeggiated* (played like

a harp) when their individual tones are sounded quickly in succession, instead of together.

3. What is the range of the accompaniment?

Some accompaniments are narrow in range: for instance, such as are comprised mainly within the compass of an octave. Others spread over a much more extensive portion of the keyboard, and are therefore wide in range.

4. Is the accompaniment thin or full?

Some accompaniments are very slight and delicate, while others are rich with many notes and complex texture.

5. Are there figurations in the accompaniment?

Often the accompaniment involves the frequent or even continual repetition of a rhythmic figure that winds about through varied harmonies and gives a distinct flavor to the whole piece.

E: Style

1. To what school does the piece belong?

The prevailing style employed by a group of composers in any given epoch is called a School. Such schools embrace the *early classic*, the *later classic*, the *romantic*, the *national*, etc. The *early classic*, which reached its climax in the works of Handel and Bach, was based on *voice-writing*, in which instrumental music was written as though it were intended to be sung by two or more voices. Hence, instead of being grouped into chords, the accompaniment was treated as though it were a distinct melody in itself. Composers of the later-classic school, of whom Haydn, Mozart, and Beethoven in his earlier style were leaders, wrote in a more modern fashion, but with the emphasis

placed upon *beauty of form, and of tonal combination.* The romantic school, which flourished in the nineteenth century, made *the expression of personal emotion* its principal object, achieved by striking contrasts, vivid climaxes, and the like. In the national school the *traits of individual peoples* are made evident.

2. What kind of dance is this? What are its distinguishing features?

Each kind of dance has its peculiarities of measure, rhythm, style, etc. These peculiarities are often determined by the traits of the peoples among whom the dance either originated or has become popular.

3. What is the general mood of the piece?

Characteristic moods in dance music are *happy, joyous, rollicking, dignified, stately, dreamy, martial, changeable,* etc.

4. Is the piece pleasing as a whole? Are any parts commonplace or tedious?

5. Are there important contrasts of color? If so, cite examples.

Color, in music, refers to the different kinds or *qualities* of tone. The quality of the tone in the piano does not admit of much real variation; but such variation may be suggested by the use of different degrees of force, *staccato, legato,* pedal effects and the like. Hence the question concerns the vividness of the contrasts in styles and moods that occur.

6. Where are the chief climaxes? Which one is most important of all, and how is it attained?

All music is composed of a series of tonal progressions, corresponding to the phrases, each of

which mounts up to a culminating point, just as a wave breaks, after rolling slowly in upon the sands. Each large division has also its own point of greatest intensity, and, finally, the composition as a whole should grow to a climax, generally near the end. What is the exact nature of this climax is the problem for the student to solve.

7. Compare this composition with another of the same type.

Sometimes we can best appreciate a composition by comparing its melodies, rhythms, harmonies, etc., with those of another piece of a similar construction. Points of both likeness and unlikeness should be sought out.

F: Composer

1. Mention a few details of the composer's life and surroundings.

The most important events in a composer's life are those which have a direct bearing upon his music,—the dates of his birth and death, his early music study, the places in which he lived, important positions which he occupied, etc.

2. Do any traits of his nationality appear in this piece? Cite examples.

The character of peoples of different nationalities is invariably apparent in their folk-music. Hungarian music, for instance, has jerky rhythms and fitful tempos, characteristic of the emotional race; English music is straight-forward and clear in structure and rhythm; while French music often takes on a piquant turn.

3. For what other kinds of music is the composer noted?

A composer often excels in some particular line of musical work, such as opera, orchestral music, songs, or piano music. Occasionally, however, a composer may be equally at home in several of these forms.

EXAMPLES OF TYPE I

Before studying any example, number the measures in order by placing a figure either at the beginning of each measure, or, as is generally sufficient, at the beginning of the fifth, tenth, fifteenth measure, etc. Count the first *full* measure as number 1. When a division is repeated, number it but once. If there are two endings, use the same numbers for each, calling the first ending *a* and the second ending *b*. Thus in the Bach *Gavotte I* (Example I below), the two endings in measure eight are numbered respectively *8a* and *8b*. If a measure is divided, be careful to number it but once; for instance, in the Bach *Gavotte I*, measure *8a* is completed by the half-measure at the beginning of the piece, and measure *8b* by the first half-measure of the following division.

I

Two Gavottes from the Third English Suite

Johann Sebastian Bach, 1685-1750

A: Form

1. The two companion *Gavottes* are played as Parts I, II and III of the large three-part form, since after Part II, Part I is repeated or *alternated* (whence the term *alternativo*), thus making Part III. Part I consists of thirty-four measures, and Part II of sixteen measures. In Part I the divisions are A (eight measures, repeated) and B (twenty-six measures, repeated). Observe also that there is a break in the middle of measure 18.

Part II consists of A^1 (four measures, repeated); B (eight measures); and A^2 (four measures).

B and A^2 are repeated together. Thus Part II is in the small three-part form.

2. The divisions are in general distinct, although there are three notes of connection between Divisions A and B of *Gavotte I:*

3. Under Preliminary Questions, No. 15, the three figures of the first motive in this piece are explained. These figures are all varieties of a rhythmic figure that is used throughout the piece, and which therefore constitutes an important unifying factor. At the beginning of each division, for instance, this figure is in evidence. While it generally occurs in the upper voice-part, it is occasionally taken by the lower voice, as in measures 14-16. The recurrence of the figure is only interrupted, indeed, by occasional passage-work, introduced for variety.

4. Most of the motives resemble the first one (see Preliminary Questions, No. 16); although this motive is sometimes supplanted by the running passages referred to in the previous answer, as in measures 6-8.

5. The four-measure phrase-unit is continued throughout, except in measures 8-14, where it is extended to six measures by the repetition of the running figure in the upper voice.

Most of the phrase-endings are precise, although there are close connections, especially between the subordinate phrases. As examples of phrases in this piece, we may mention Phrase I (measures 1-4) which ends with an authentic cadence that is somewhat indefinite in that it leads to the balancing Phrase II (measures 4-8), which ends with another authentic cadence, but in B-flat major;

Phrase III (measures 8-14), more wandering in character, and ending with an authentic cadence in D minor; etc. Less definite cadences occur in measures 21-22 and 29-30, while a half-cadence occures in measures 7-8 of *Gavotte II*.

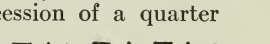
6. *Gavotte I* as a whole is in G minor. There is a modulation to B-flat major in measure 8, and soon after a modulation to D minor, which key continues into measure 18. Beginning then in C minor, a short passage leads in measure 26 to the original key, G minor, in which this gavotte ends. *Gavotte II* is in G major throughout.

B: Movement

1. The movement is duple, with two half-notes or their equivalent to each measure.

2. Bach gave no indication as to the pace, which is that of a somewhat lively dance. This pace remains unvaried except at the end, which should be somewhat slower, in accordance with the custom of Bach's time.

3. It is well adapted to the movements of the dance.

4. The regular two-measure rhythm of the first motive, based upon the succession of a quarter and two eighth notes, persists throughout: 

Occasional variety is introduced into the rhythm, as in measures 11-13, where there are unbroken eighth notes in the upper voice and quarter notes in the lower.

5. While the entire composition is dominated by the persistent rhythm mentioned above, the melody is considerably varied. The implied harmonies are simple, diatonic and clear.

C: Melody

1. The outlines and range of the melodies in *Gavotte I* are instrumental, not vocal. Those of *Gavotte II* might be sung, although they also have an instrumental cast.

2. In *Gavotte I* the voice parts are full of zig-zag progressions, which rise and fall in uneven lines. These lines are softened, however, in *Gavotte II*, where gentler wave-curves prevail.

3. The upper voice is generally first in importance, while the lower voice has the effect of an accompaniment.

4. According to the principles of contrapuntal writing, the voice-parts are in constant contrast to one another. The voice which takes or suggests the principal motive is always of primary importance.

D: Accompaniment

1. In a strict sense, there is no accompaniment in this piece, since it is composed of combined melodies which are theoretically of equal value. Except in measures 13-15, however, where the principal subject is in the lower voice, this lower part (or two parts in *Gavotte II*) is distinctly subordinate to the upper part in effect, and may therefore be treated as an accompaniment to it.

2. Chords are merely suggested in the melodic outlines and combinations.

3. In *Gavotte I*, about two and one-third octaves; in *Gavotte II*, only a sixth.

4. Though there are no chord-massings, the active and buoyant nature of the melodic parts gives a sense of harmonic fulness.

5. In measures 2 and 3, the lower part supports the upper by a four-note figure, repeated on successively lower tones of the scale. Such a repetition is called a *sequence:*

E: Style

1. To the early-classic School. *Gavotte I* has two voices, while in *Gavotte II* a third voice is added, singing on a single tone below the other two.

2. A gavotte is an old French dance in duple measure. As in the example which we are studying, the gavotte begins on the second half, and ends with the first half of a measure.

The name *Musette*, applied to *Gavotte II*, is that of a mediaeval instrument which continually sounded a bass note, like a bagpipe. Contrast between the two gavottes is heightened by the introduction of the repeated lower tone, that imitates this effect.

3. Leaping and joyous in *Gavotte I*; more quiet in *Gavotte II*.

4. It is pleasing.

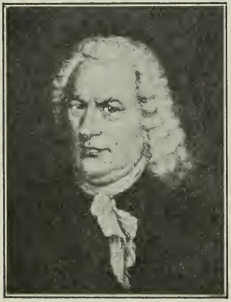
5. *Gavotte I* is much brighter and louder than *Gavotte II*, though in each there are various degrees of *forte* and *piano*. The range of color, however, is not great.

6. At the ends of the principal divisions. The chief climax is contained in the last few measures of *Gavotte I*, where the upper voice rises gradually in pitch, and culminates in the third measure from the end:

7. This question will be answered under the next example.

F: Composer

1. *Johann Sebastian Bach* was born in Eisenach, Saxony, March 21, 1685. Coming of a long line of distinguished musicians, he early devoted himself to music study, so that at fifteen, when he entered a convent school at Lüneberg, a town of North Germany, he was quickly made a choir-boy. His mature life was spent in unceasing labor, chiefly as organist at Weimar (1708–1717); as chapel-master for the Prince of Cöthen (1717–1723); and finally as organist and director in several churches at Leipsic. He became blind in the year before his death, which occurred in 1750.



J. S. Bach

Most of Bach's dance music was written while he was in charge of an orchestra at Cöthen. His wonderful genius in adapting the methods of the early classicists to the most intricate and subtle compositions, both instrumental and vocal, entitles him to a leading place among musicians.

2. National traits in this piece are shown in its clearness of formal organization, nice balance of phrases and strong harmonic framework.

3. Bach wrote in all of the forms known in his day except that of the opera. His compositions include many elaborate works for organ and clavier, besides orchestral and chamber music.

II

Mazurka, Op. 10, No. 3

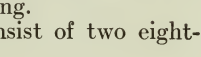
Moritz Moszkowski, 1854–

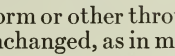
A: Form

1. The principal divisions are: introduction (four measures); A^1 (sixteen measures); B (sixteen measures; transitional passage (eight measures); A^2 (sixteen measures). Beginning at Division B, the remainder of the piece is repeated, with a slight modification of the ending.

Divisions A^1, B, A^2 each consist of two eight-measure periods.

2. Except that the transitional passage leads directly to Division A^2, the divisions are quite distinct.

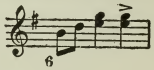
3. A motto figure found in the first measure of A^1: 

appears in some form or other throughout the piece. Sometimes it is unchanged, as in measure 13; sometimes it appears in even notes, as in measure 9: 

again, it either occurs on a different degree of the scale (measure 41), or with certain

of its intervals altered, as in measure 45: Traces of it are found in a figure that is announced in the first measure of Division B:

and is used sequentially during this division. Two other figures at the beginning of A[1], that in measure 6, and that in measures 7 and 8 also are given varied treatment.



4. The first motive (measures 5 and 6) is made of the first two figures shown above, each of which is one measure long. This motive is balanced by a second motive, coincident with the third figure. From these two motives are derived those which follow.

5. Regular four-measure phrases prevail throughout the piece. Phrase I, closing with a somewhat vague authentic cadence, is balanced by Phrase II, itself not wholly definite in its ending, though closing with another authentic cadence. The period formed by these two phrases is followed by a similar period, more intense in character, however, and more definite in its ending. In Division B the subordinate phrases are more closely connected than in Divisions A.

6. Divisions A are in G major, while Division B is in D major. Though chromatics are frequent, there are no other decisive modulations. Shifting harmonies are found in the transitional passage.

B: Movement

1. Triple ($\frac{3}{4}$).
2. Allegro (fast).

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In order to enliven the ending, a slackening of speed is indicated just before the two final measures in Divisions A.

3. If the piece were to be danced, the tempo should be kept more strict than is indicated. Probably also a slower pace would be adopted.

4. The rhythm is erratic, with unexpected accents and jerky effects.

5. While the rhythm is the most obvious feature, the melody and harmony are equally interesting.

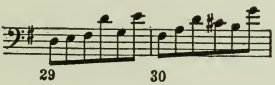
C: Melody

1. Instrumental.

2. Waves, varying in length, characterize the outline, with frequent and quick upward leaps.

3. There is but one melodic part, which is invariably the highest.

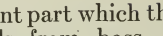
4. Occasionally an alto part is added to the soprano melody, as in measures 6 to 12. This part has, however, no individual importance. In measures 29 and 30, the lower part takes on a contrapuntal character:



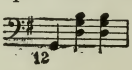
D: Accompaniment

1. It is almost wholly harmonic.

2. Generally the chords are massed, although sometimes a single note precedes or follows the rest of the chord, as in the introduction.

3. The accompaniment part which the left hand plays extends from bass *D*  to treble *G*. Fragments of the accompaniment that are above this limit are played by the right hand.

4. Use of the pedal gives a full effect to the somewhat scattered chords.

5. There are no prominent figures except the frequent appearance of the well-known bass figure in which the lowest tone of the chord precedes its remaining tones, as in measure 12: 

E: Style

1. To the romantic school, with national traits.

2. The mazurka is a national Polish dance in triple measure. It is characterized by leaping melodies, jerky rhythms and irregular accents which occur especially on the third beat of the measure.

3. The mood is one of unrestrained gaiety.

4. It is bright, compact and interesting throughout.

5. There are occasional quick changes from loud to soft, as in measures 36 and 37.

6. Each time that Division A occurs there is a climax just before its last two measures, where the melody leaps up to a culminating point and then falls to an accented note, on the second beat of the measure. This climax is especially vivid in measures 57 *b* and 58 *b*:

7. Compared with the Bach *Gavottes*, this composition has a more modern flavor through its harmonic accompaniment, its fitful, erratic rhythms, the extensive compass of its melody and its tonal contrasts. Like the Bach piece, however, it is unified by the continual use of motto figures and motives. Its phrases are more regular and distinct than those of the first gavotte.

F: Composer

Moszkowski

1. Moritz Moszkowski is a Polish pianist who was born in Breslau, August 23, 1854.

Having taught in two conservatories of Berlin, he settled in Paris in 1897, where he has since been occupied chiefly with teaching and composing.

2. The emotional temperament of the Poles is evident throughout this piece.

3. Most of Moszkowski's music is for piano. He has also written instrumental music in the larger forms, and an opera.

Other Compositions of this Type

Grades, from I to VII, are indicated by Roman numerals

	Grade
Classic	
Bach: Gavotte and Bourrée from Fifth French Suite	III-IV
Bach: Gavottes I and II from Sixth English Suite	IV
Beethoven: Minuet from Sonata, Op. 49, No. 2	III
Handel: Gigue in G minor, from Ninth Suite	V
Haydn: Menuetto from Sonata in G (No. 11, Peters Ed.)	III
Mozart: Menuetto from Sonata in A (No. 12, Peters Ed.)	IV
Schubert: Minuet in B minor	IV
Modern	
Bohm: Fairy Dance, Op. 284	III
Chaminade: *Arlequine*, Op. 53	IV
Chaminade: *Callirhoë*, Air de Ballet	IV
Chopin: Mazurka in B-flat, Op. 7, No. 1	IV
Chopin: Polonaise in C-sharp Minor, Op. 26, No. 1	V
Chopin: Waltz in D-flat, Op. 64, No. 1	IV
Chopin: Waltz in E Minor (Posthumous)	V
Delahaye: Columbine, Minuet	III-IV
Dubois: Chaconne in E minor	III-IV
Durand: Chaconne, Op. 62	III
Engelmann: Mazurka, Op. 730, No. 4	II
Gluck-Brahms: Gavotte in A	IV-V
Grieg: Waltz, Op. 12, No. 2	III
Godard, B.: Second Gavotte	III
Kroeger: Mazurka-Serenade, Op. 68, No. 3	IV
Liszt: Valse Impromptu in A-flat	VI
MacDowell: Polonaise, Op. 46, No. 12	VI
Saint-Saens: First Mazurka, Op. 21	V
Von Wilm: Gavotte, Op. 81, No. 10	II-III

SUPPLEMENTARY READINGS

Bie: A History of the Pianoforte, Chapters 1 and 2.
Goetschius: Lessons in Music Form, Chapters 9, 10, 11, 12. The Homophonic Forms of Musical Composition, Chapter 22.
Grove's Dictionary: Articles, *Dance Rhythm, Gavotte, Waltz,* etc.
Hamilton: Outlines of Music History, Chapter 5, Section 1; Chapter 11, Section 2.
Krehbiel: The Pianoforte and its Music, Chapters 5 and 6.
MacPherson: Form in Music, Chapters 8, 9, 11, 24.
Pauer: Musical Forms (Dance Music).
Weitzmann: A History of Pianoforte Playing and Pianoforte Literature, Part I.

TYPE II

THE LYRIC PIECE

Foreword

In the early nineteenth century, when instrumental forms of music had been worked out to a high degree of perfection, composers began to employ music primarily as a medium for expressing their *own personal feelings*, rather than mere tonal beauty, as had their predecessors. Since this emotional style demanded a greater elasticity of treatment, they sometimes made use of the conventional forms, with occasional modifications, and sometimes invented new forms to suit their special needs.

Now, the most personal kind of music which we have is the *lyric song*, or song which embodies some vivid emotional experience. Very beautiful songs of this nature were written by Franz Schubert and others of his school; indeed, possessed by this genius for personal expression, some of these writers even went so far as to *sing their melodies upon instruments*, instead of with the voice.

By this time the pianoforte had developed a sustained and mellow tone which made such lyric playing possible; and in consequence many melodic pieces were written for this instrument that gave inspiration to a host of succeeding pianists and composers. Mendelssohn called such lyrics *Songs without Words;* while other writers, notably Schumann, Chopin, and Liszt, invented for them a variety of names,—*Romance, Revery, Nocturne,*

Consolation, etc.—signifying an expression of tender and dreamy sentiment. Grieg, indeed, frankly used the term *Lyric Piece*, as a name for his short tone-poems.

Inasmuch as a true lyric voices but a single mood, pieces of this type are as a rule short and unified in style.

We may expect, therefore, to find their structure clear and simple, like that of a brief lyric poem.

A: Form

1. How many divisions are there, and what proportion do they bear to one another?

Much of the interest of a composition depends upon the good taste of the composer in adjusting the length of each division according to its degree of importance relative to the other divisions. In early writings, many repetitions were indicated, so that often each division of the composition was performed two or more times. Realizing the monotony of this proceeding, composers afterwards took pains to introduce variety, by adding new features in a repetition, or by shortening materially the repeated division.

2. Are the different divisions distinct or connected? If the latter, show how connections are made.

In the classic epoch, before 1800, each division regularly had its distinct ending, after which a new passage was clearly introduced. Less severe outlines, however, characterized the writings of the romantic school; and in modern works we often find one part gliding imperceptibly into the next so that each musical idea blends naturally with the one which follows. Such connection may be made by

introducing a link passage, by continuing the figure in the accompaniment, by letting the melody proceed on in unbroken flow, and the like.

3. If any division is repeated, are there changes made? If so, in what do these changes consist?

The reason for such varied treatment has been suggested under the first question in this section. Such changes may occur (a) in the *melody*, which may be embellished, transferred to another register, strengthened by the addition of a secondary melody, etc.; (b) in the *accompaniment*, by the use of new rhythmic figures, by alterations in the harmony, etc.; (c) in the *shape*, by the introduction of new rhythms, by the expansion or contraction of the repeated divisions, etc.

4. What passages are principal and what are transitional in character?

For principal and transitional passages, see Preliminary Question, No. 20. Ordinarily a composition begins with a principal passage, somewhat formal in its outlines. After thus announcing his text the composer may indulge his whims by excursions into any desired keys; and he may or may not return to a definite subject at the end.

5. What is the length of the unit-phrase in this piece? Show how at least one important phrase is constructed as to motives and figures.

See Preliminary Questions, Nos. 15, 16 and 17.

While the most usual length for a unit-phrase is four measures, other lengths are in use, such as two, three, six or even eight measures.

In a song melody there are, as a rule, fewer breaks in the continuity of tone than in an instrumental melody, which is apt to be more abrupt in style.

6. Are any of the phrases extended? If so, mention an instance and show how the extension is effected.

Phrases may be extended (a) by lengthening the cadence progression, (b) by interpolating repetitions or new material into the body of the phrase, and (c), more rarely, by employing introductory notes.

B: Movement

1. What is the measure? Are there changes in this measure?

Romantic compositions of the type under consideration are more liable to changes in measure than are those of the dance type. Sometimes without altering the measure-signature a composer introduces what is really a new measure for a short time, as in the following example, in which the evident accent of the melody indicates a change into $\frac{2}{4}$ measure. Dotted lines show where the measure-bars really belong:

2. What is the general movement? Does this involve changes of tempo?

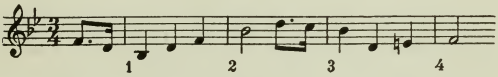
Words indicating movement are: *Slow, dreamy, dignified, serene, agitated, lively, passionate, flowing,* etc.

Naturally no form of composition has so elastic a tempo as the song, since every variation in the feelings of the singer has its bearing upon the pace

of the music. Hence in the instrumental song, which we are now studying, we may expect many such fluctuations. The performer, however, should take care not to make the piece ridiculous by needless exaggerations.

3. Outline the chief rhythm or rhythms. What is the character of each?

A simple method of notating the rhythm as it comes to the ears of the listener is to make a series of dots and dashes corresponding roughly with the time-values of the tones. Thus the rhythm with which the *Star-Spangled Banner* begins:



may be thus indicated:

4. Are there special rhythmic effects? If so, do these aid the emotional expression?

Among such effects may be mentioned those produced by opposing rhythms, as, for instance, when we have two notes in one part against three in the other:

Rhythm, which represents the heart-beats of the music, has direct control over its emotional effect.

Agitation, for example, is suggested by a quickened pace and unevenness of rhythm; while soothing effects are induced by a slackened pace and even, lingering rhythms.

C: Melody

1. How many subjects are there, and where is each first introduced?

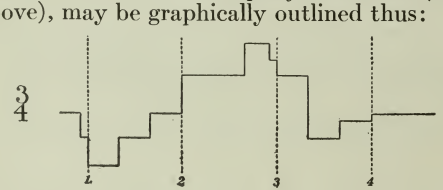
For the term *subject* see Preliminary Question, No. 19. In a short lyric piece we should expect to find either a single subject, or subjects which closely resemble each other. Occasionally, however, decided contrasts of subject are employed.

2. How do the melodies lie, relative to the accompaniment?

Very beautiful romantic effects are produced by *veiling* the melody, as it were, by an accompaniment that is woven about it. In the middle register of the piano a melody becomes especially mellow and song-like in character.

3. Sketch the melodic outline of the principal subject. How can this be described?

Just as we indicated the rhythm by dots and dashes, so a melody may be suggested by a line which rises and falls with it. For instance, the opening bars of the *Star-Spangled Banner* (see B: 3 above), may be graphically outlined thus:



Dotted lines indicate the measure-bars.

Having pictured the subject in this way, we may easily describe its rise and fall in pitch.

The student should be drilled, at this point, in the recognition of the subject.

4. Are the chief subjects repeated or imitated, as a whole or in parts? If so, cite instances.

The student should be constantly on the alert to detect any reference to the principal subjects in the melodic parts which occur in the accompaniment, in transitional passages, etc.

5. Are there subordinate melodies, and if so, what use is made of them?

Such subordinate melodies, occurring occasionally or frequently in a composition, may either imitate or contrast with the principal melodies.

D: Accompaniment

1. Is the accompaniment of the same nature throughout, or does it alter materially in pattern?

Some accompaniments might be called *atmospheric*, since the continued use of a characteristic figure creates a sensation akin to that of coolness or of warmth, of clearness or mistiness. Increase or decrease in complexity may excite or soothe the feelings.

2. Does the accompaniment involve chiefly chords or arpeggios?

Chords punctuate the rhythm into precise beats, while arpeggios (broken chords), produce a flowing, blended effect.

3. Is the accompaniment thin or rich in texture?

A composer may use a thin accompaniment when he wishes to focus the attention of the

auditor strictly upon the melody. Richer accompaniments may blend the melody closely into its background.

4. What is the nature of the harmony?

Simple and placid melodies, such as cradle songs or boat songs, demand correspondingly simple harmonies; while warm, passionate melodies require rich chords of varying hues. Modern composers fulfil this latter condition by frequent chromatic progressions and luscious modulations.

E: Style

1. What is the dominant mood?

A true lyric piece centers around a single mood, which appears in varying shades of intensity.

2. Is the piece unified? Show any devices that make for unity.

By *unity* in a composition we mean that effect of coherency and completeness which every work of art should give. There are many devices which are employed in music to attain this result. Some of these are (*a*), the repetition or imitation of the themes as a whole or in parts; (*b*), the nice balance of phrases; (*c*), the use of a similar figure in the accompaniment throughout; and (*d*), the gradual growth of interest. In a lyric piece, the dominant mood is emphasized by constant reference to the leading subject.

3. Does the piece grow in interest to the end? If so, what contributes to this growth?

Interest in a piece may be developed by (*a*), a gradual increase in tone-power up to a climax, after which a gradual decrease may or may not occur; (*b*), a kind of continual wave-outline in the con-

secutive phrases; and (*c*), the addition of new features, such as the embellishment of the melody or the strengthening of the accompaniment.

4. What important changes in intensity occur, and what is the reason for these?

Such changes often add to the interest by producing a contrast or a climax. Sudden leaps from *pianissimo* to *fortissimo* or *vice versa* may indicate the onrush of a sudden emotion, or they may simply give a novel or humorous turn to the music.

5. What passages or points do you like the best? What is the reason for your preference?

It is of great value to the student to form a critical judgment of the musical expression in this way, and to select the features of special interest. Some unexpected turn of rhythm, melody, or harmony, or a combination of these, may produce an effect which influences the whole character of a passage or even an entire piece.

6. Compare this with a similar composition.

F: Composer

1. What are the principal events in his life?

Mention especially the events which have a direct bearing upon his musical development.

2. What is his rank as a composer?

Only a few musicians are commonly accorded the first rank. In the second rank come composers like Grieg or MacDowell; while a host of others must be content with third or fourth place. It is a hazardous attempt to assign a status to composers who are still living, and any such grading must be subject to revision in the future.

3. For what classes of music is the composer especially noted?

See Type I, F: 3 (page 42).

4. In which of the musical elements is he at his worst and his best?

Elements referred to are *form*, *rhythm*, *melody*, *harmony*, and *color*.

EXAMPLES OF TYPE II

Number the measures of each example as described under Examples of Type I.

I

Nocturne in B Major, Op. 32, No. 1

Frédéric Chopin, 1810–1849

A: Form

1. There are two principal divisions, the second of which is repeated. A short coda follows. The piece is therefore in the two-part form, thus: A (measures 1-20); B^1 (measures 21-41); B^2 (measures 41-62); coda (measures 62-65).

Evidently the two divisions are of about equal length. The repetition of Division B is amply justified by its variety and charm of style and by the subtle touches that add new attractiveness to its second appearance.

2. Division A closes clearly and with precision on the first beat of measure 20, and Division B^1 enters on the second beat without perceptible break. A similar ending and the commencement of Division B^2 occupies measure 41; but in measure 62, the ending of Division B^2 merges into the coda, which serves to intensify and complete the thought.

3. Three changes are found in the repetition of Division B. The first two of these are very slight, consisting of the addition of a grace-note in measure 43 and a chromatic interval in measure 45; while a more elaborate effect occurs in the downward run in measure 60, which leads to the ending. Chopin's artistic restraint is shown in the delicacy with which these changes are introduced.

4. In Division A, the first seven and one-quarter measures are *principal* in character. Then follow several *transitional* measures (measures 8-12), after which the principal passage returns with embellishments. Division B, although it contains varied materials, may yet be considered a principal passage as a whole; and on its repetition, the coda completes its meaning.

5. The four-measure unit prevails. Examining the first phrase, we find it made up of a two-measure motive which is repeated, with the addition of several decorative notes. Two contrasting figures unite to form this motive:

Closing with a half-cadence, the first phrase is answered by a contrasting phrase that ends with a final cadence.

6. An interluding phrase that extends through measure 12 is extended by three introductory notes in measure 8.

In Division B the phrases are mostly irregular. That in measures 20-24 has three introductory notes, like the phrase just described; the next (measures 25-30) is extended to six measures by the sequential repetition of the last motive;

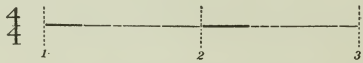
while the following phrase (measures 31-41) extends through nearly eleven measures by repetitions and an elaborate ending. The coda is really a still further extension of the final phrase of B^2.

B: Movement

1. Quadruple measure prevails throughout; though this measure is interrupted for the free passage in measure 63.

2. The movement is flowing and sustained, but of an emotional nature that causes frequent variations in the pace. An instance of such variation occurs in measures 6-7, where the music hurries to a climax, which breaks off abruptly and is followed by a tender and subdued cadence. This cadence occurs again in measures 18-19; and in measures 36 and 57 it is followed by an emotional passage which, in the last case, develops into the fitful changes of the coda.

3. In the first two measures the rhythm of the melody is as follows:



That of the second subject (measure 20) begins thus:

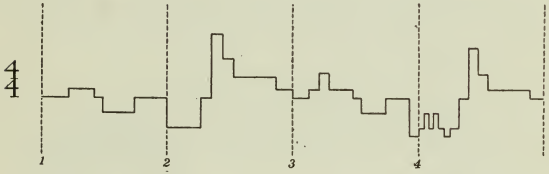
4. Measures six and seven contain an interesting rhythmic contrast, since the first of these is divided into four notes of equal value, while in the second the time is irregularly broken up. Erratic rhythms pervade the coda.

C: Melody

1. There are two subjects, the first occupying measures 1-7, with part of measure 8; and the second beginning on the second beat of measure 20. The principal section of the latter ends with measure 24, though other and varied phrases carry it into measure 41.

2. The principal melody is in the upper voice throughout.

3. The melodic outline of the first four measures is as follows:



At the start it winds closely about a single tone (D-sharp); but after a slight fall it leaps up in a graceful figure (measure 2). The similarity in outline between the two halves of the phrase is apparent in the diagram (see A: 5 above).

4. An interesting use is made of the cadence-turn which appears first in measure 7. At or near the close of each division this turn is heard; also it is imitated in measures 28, 30, 49, and 51 of Division B. There are other suggestions of it in the little figures of the coda.

5. In measures 22-26 and 43-47 the secondary part in the upper voices has almost the character of a contrasting melody. Observe especially the descending four-note scale-progression in measures

22 and 26, which imitate similar progressions in the preceding measures:

D: Accompaniment

1. The waving figure:

is maintained with slight interruptions and changes up to the coda, where the altered style calls for a different treatment.

2. Mostly arpeggios, although two or three notes are occasionally played together.

3. The wide range of the accompaniment and the blending of its tones by the pedal give it a rich effect.

4. Starting out with simple combinations, the harmony soon becomes more emotional through the use of chromatic chords. In Division B and in the coda are delightful chromatic modulations.

E: Style

1. Dreamy and tender, but with emotional warmth.

2. The use of the cadencing figure described above (C: 4) and the waving accompaniment figure are the most prominent unifying devices.

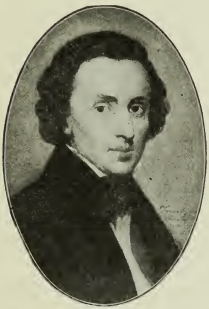
3. Interest is given to Division B by the use of harmonies that are more complex than those of Division A, and by its elaborate ending, which in the repetition leads into the dramatic and passionate strains of the coda.

4. Emotional outbursts and contrasts occasion many fluctuations in intensity, as in the cadence of which we have noted the frequent use, where (measures 5-7) the music increases in volume and speed till a sudden revulsion of feeling takes place. In the coda, two sudden rushes of tone followed by sharp, full chords precede the sustained and melancholy final phrase.

5. Especially noteworthy are the many delicate embellishments, such as those of the figure in measure 2, which occur in measures 4 and 16. Growing directly out of the lovely, clinging theme, these seem to invest it with added significance.

6. This will be treated under the next example.

F: Composer



Chopin

1. Chopin was born near the Polish city of Warsaw, February 22, 1810, and was educated among the aristocratic youths in the school where his father was a teacher. His emotional and refined playing afterward made him the idol of the cultured classes in Paris, where he spent the most of his life, and where he died of a lingering illness in 1849.

2. Chopin's fame rests almost exclusively upon his piano compositions, the nobility and grace of which have won for him the status of an artist of the first rank.

3. Music for the pianoforte.

4. Chopin is distinguished in his use of all the elements of music. His singing, graceful melodies, varied and elastic rhythms and richly emotional harmonies are expressed in forms that are unfettered by conventionality.

II

June (Barcarolle), Op. 37, No. 6

Peter Ilyitch Tchaïkovsky, 1840–1893

A: Form

1. This piece is in the large three-part form, as follows: Part I (measures 1-32); Part II (measures 32-51); link passage (measures 52-53); Part III (measures 54-83); coda (measures 84-99). We observe that Part II is about two-thirds the length of Part I, and that the coda is about one-half the length of Part I.

2. Part I ends on the first beat of measure 32, and is followed on the second beat by Part II. The accompaniment helps to make the connection close. A link, nearly two measures long, connects Parts II and III. The latter part ends on the first beat of measure 83, the coda entering as a new idea in the second half of this measure.

3. Part III is a repetition of Part I, except that the left hand is made to play a greater number of imitative melodic figures in the middle voice (see C, 4).

4. Part I, itself in the small three-part form, is made up of a principal passage (measures 2-12); a transitional passage (measures 13-22); and a

return of the principal passage (measures 23-32.) Part II starts out in a definite manner, but becomes more and more wandering to the end. The coda is increasingly vague in outline.

5. Four measures. The melody of the first phrase consists of a two-measure motive which is not readily divisible into shorter figures, and a sequentially repeated figure of four notes, thus:

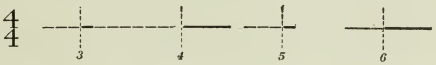
6. By a further repetition of the four-note figure the second phrase is extended to six measures. A similar extension occurs in the fourth phrase (measures 16-22). There are interesting phrase-extensions in Part II.

B: Movement

1. Double duple measure. During a portion of Part II there is a change to triple measure.

2. Calm and wave-like throughout Parts I and III; increasingly agitated in Part II, especially when the measure changes to $\frac{3}{4}$, where one beat seems to be omitted from each measure in the hurried progress. A still further contraction takes place in measures 47-51, where the measure is really duple. After the strenuous climax in the latter measures, the link passage brings back the serene mood of the beginning.

3. An even and tranquil rhythm characterizes the opening melody (measures 2-6):



while two rhythms of a more intense nature clothe the melody of Part II:

4. The syncopated rhythm in the first measures of Part II creates a hurried effect that is emphasized by the change of measure, when the short notes come irregularly on the first beats, while the chief accent is thrown upon the second beats. With the change to duple measure in measures 49-52, the climax of intensity is attained.

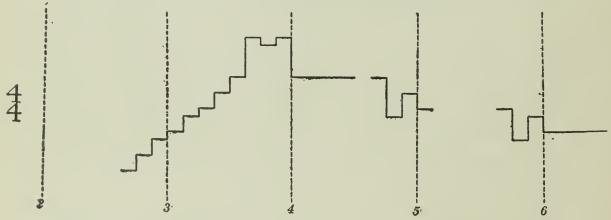
While the syncopations in Part II are indicative of agitation, those which occur continually in the coda have a lingering, soothing effect.

C: Melody

1. Measures 2-10 contain the principal subject.

2. Generally in the upper voice, though fragments occur in the middle voice.

3. The melodic outline of measures 2-6 is this:



From this outline it is seen that after a gradual even rise, the melody falls in circling fragments.

4. Reference has been made (A: 3) to the imitative snatches of melody which are played by the

left hand. In Part I these occur only as answers to the short figures in measures 4-6 and 24-26; but in Part III the imitation is more frequent, sometimes contrasting with the upper voice, as in measures 53-55, where the latter moves *up*, *down*, while the imitation moves *down*, *up:*

and sometimes merely continuing the rhythm, as in measures 64-66:

Imitations appear also in the coda.

5. Part II starts out with a new melody, which, however, proves to be only of short duration (measures 32-39); for another melody, of a livelier nature, enters (measure 40), which is also short-lived.

D: Accompaniment

1. There is a material change in Part II from the quiet style of Part I to nervous syncopations:

which change to other fitful figures. We have noted the additions which occur in Part III (C: 4). Varied devices are found in the coda.

2. Chiefly chords, although arpeggios occur in Parts I and III.

3. Simplicity characterizes the beginning; but there is an increasing richness of texture.

4. The chords, of a prevailing minor cast, are euphonious and conventional in their succession. Intense emotion is suggested in the strong chromatic chords which end Part II.

E: Style

1. Calm and somewhat melancholy, interrupted by a passionate outburst.

2. The frequent return of the principal subject (measures 2-12), which is heard four times as a whole, and the many references to its melody and rhythms, are the chief unifying devices. Others are found in the imitative melodic figures, in the long *crescendo* of Part II, etc.

3. In Part II interest is added by the entire contrast in treatment. Again, on the return of Part I, new features occur (C: 4); and in the coda the novel descending and ascending outline attended by occasional reminiscences of previous themes carry the mind of the hearer forward to the ethereal close.

4. Part II is made up of an almost continual *crescendo*, which conveys the impression of intense emotion. Again, the descent to a *pianissimo* in the coda, followed by a short upward wave of tone, leaves us with a sense of perfect repose.

5. The return of Part I (measure 53) is particularly beautiful on account of its fine contrast with the preceding passage, to which the dignified and reposeful link passage gives just the

right bond of connection. Especially attractive, too, are the imitations in Part III.

6. Our two examples are written in much the same mood, with the same quiet flow of melody and accompaniment. The *Barcarolle,* however, is more passionate in the middle division, while the *Nocturne* has a more dramatic ending. Whereas, too, the interest in the *Nocturne* is increased by the addition of embellishments, in the *Barcarolle* the same end is sought by the snatches of melodic imitation.

F: Composer

Tchaïkovsky

1. Peter Ilyitch Tchaïkovsky, the son of a mining engineer in Russia, was born May 7, 1840. As a youth he was in the government employ; but turning to music, he studied at the Conservatory of Petrograd. After graduation he taught at the Moscow Conservatory for some years. His later life was devoted mainly to travel and musical composition. He died in 1893, at Petrograd.

2. Probably the second rank.

3. Operas and large orchestral works.

4. While Tchaïkovsky seems equally at home in his development of all the musical factors, his effects of intense color are particularly striking.

Other Compositions of this Type

Grades, from I to VII, are indicated by Roman numerals.

	Grade
Arensky: Consolation, Op. 36, No. 5	IV-V
Brahms: Intermezzo, Op. 118, No. 2	V
Chopin: Nocturnes, Op. 9, No. 2; Op. 37, No. 1	IV
Debussy: *Rêverie* in F Major	IV
Essipoff, Stepán: Swing Song	II
Godard, B.: *Au Matin*, Op. 83	III-IV
Grieg: Albumleaf, Op. 12, No. 7	II-III
Grieg: *Berceuse*, Op. 38, No. 1	III
Grieg: *Erotik*, Op. 43, No. 5	IV
Grieg: To Spring, Op. 43, No. 6	V
Henselt: *Liebeslied*, Op. 5, No. 11	IV
Liszt: Consolation, No. 3	IV
Liszt: *Liebestraum*, No. 3	V-VI
MacDowell: An Old Garden, Op. 61, No. 1	IV
MacDowell: An Old Love Story, Op. 62, No. 1	IV
Mendelssohn: Songs Without Words, Nos. 6, 7, 9, 14, 22, 25, 44	III-IV
Moszkowski, *Berceuse*, Op. 38, No. 2	IV-V
Nollet, Elegy, Op. 88	IV
Rubinstein: Third Barcarolle	IV
Rubinstein: Romance, E-flat	IV
Scharwenka, Ph.: *Gondellied*, Op. 63, No. 3	III
Schubert: *Moment Musical*, Op. 94, No. 2	IV
Schumann: *Des Abends* and *Warum?* from Op. 12	IV-V
Schumann: *Träumerei*, Op. 15, No. 7	IV
Schumann: Op. 68, Nos. 1, 5, 10, 28	I-III
Schuett: *Rêverie* in A-flat, Op. 34, No. 5	IV
Scott, Cyril: *Notturno*, Op. 54, No. 5	IV
Sibelius: Romance in D-flat	IV-V
Thomé: Under the Leaves	III

SUPPLEMENTARY READINGS

Bie: A History of the Pianoforte, Chapters 8 and 9.

Goetschius: Lessons in Music Form, Chapters 6, 9-12. The Homophonic Forms of Musical Composition, Chapter 20.

Hamilton: Outlines of Music History, Chapter 8, Section 3; Chapter 10, Section 2.

Krehbiel: The Pianoforte and its Music, Chapters 10 and 11.

Weitzmann: A History of the Pianoforte and Pianoforte Literature, Part 6, The Romantic Style.

TYPE III

THE ÉTUDE

Foreword

By the term *étude* (or *study*), is meant a composition, generally short, of which the primary object is the mastery of one or more technical difficulties characteristic of the instrument for which it is written. In a piano étude, for instance, we may expect to find certain figures or short progressions that are liable to occur in piano pieces used repeatedly, in order that the player may gain facility in performing them under all sorts of conditions. This emphasis of the technical side of playing has resulted, as might be imagined, in the production of a very large number of études which, however great their value for practice purposes, have little or no real musical merit. On the other hand, the minute study of intricate passages which they afford has, in many instances, furnished the inspiration for pieces of unusual brilliancy and fluency, in which such passages are employed as a setting for musical ideas of genuine importance.

Accordingly, from the time when piano music began we find composers often writing in the étude style. Various names were applied to works of this sort, such as *toccata* for an elaborate composition or *prelude* for a simpler one. Many of the preludes of Bach, for instance, consist mainly of the repetition of a short melodic figure, which sometimes works up to a dramatic climax. But

in the hands of the later romantic composers, such as Chopin, Liszt, and Rubinstein, the étude assumes larger proportions, often involving a *tour de force* which demands the acme of pianistic skill, and often, too, as in the études of Chopin, becoming the vehicle of rarely beautiful musical expression.

A: Form

1. Is the piece called an étude? If not, what reason is there for considering it such?

See Foreword. Some études are given fancy or descriptive titles, such as "Winter Wind," "In Autumn," etc.

2. Are there distinct divisions? If so, name them.

Shorter études, by reason of their continuous flow, are often cast in a kind of *unit form*, without evident breaks or changes. Others are in the more familiar forms, such as the two-part or small three-part form.

3. Point out any passages that are repetitions, either exact or slightly varied, of preceding passages. If there are changes in such repetitions, in what do these changes chiefly consist?

Repetition, in one guise or another, is the chief device at the disposal of a composer for securing unity of form. When we meet themes or passages in new shapes or circumstances, it is like discovering old friends while on our travels. Take care, in listening to music, to fix important subjects firmly in the mind, in order that they may easily be recognized upon their reappearances.

4. Is the composition well-proportioned? Is it too short or too long?

A common fault in étude writing occurs when a composer dwells upon certain rhythmic figures until they become tiresome to the listener as well as to the player. On the other hand, brevity, while it seldom detracts from the interest in a piece, may indicate a poverty of invention on the part of the writer. Happy the composer who is able to adapt the proportions of his piece accurately to the significance of the musical thought which he wishes to express!

B: Movement

1. What is the measure of the piece?

See Type I, B: 1, (page 36)

2. What is the tempo? Is this emotionally altered?

Since the étude ordinarily exhibits the writer's cleverness in musical construction rather than his emotional expression, the pace is apt to be uniformly regular, except, perhaps, at the ending, where it may be quickened or retarded. Sometimes, however, the emotional element plays a more important part.

3. How may some of the important rhythms in the piece be described?

Often an étude is based upon an even flow of notes. Sometimes, however, rhythmic peculiarities are an important feature.

4. Are there any opposing or contrasting rhythms?

Two even notes in one hand against three in the other, or three in one hand against four in the other are examples of opposing rhythms. By the term *contrasting rhythms* reference is made to

the simultaneous occurrence of rhythms of different character, such as a slow rhythm in one voice and a quick one in another.

C: Subjects

1. How many important technical figures are employed? Sketch the melodic outline of each.

By important figures we mean those which occur repeatedly as constructive elements in the piece.

2. What is the technical purpose of each of these?

That is, in what way is each designed to increase the ability of the player? For example, a figure may give practice in the performance of trills, scales, chords, double thirds, octaves, etc.

3. Is the technical work designed for the right or the left hand, or for both equally?

In a series of études the writer often devotes each to special technical drill for one hand. Sometimes in successive études the hands alternate in assuming the burden of this work.

4. Are the technical figures chiefly rhythmic, melodic, or harmonic?

Especially useful, of course, are figures which combine two or even three of these elements.

5. Are lyric melodies or melodic fragments introduced, and if so, how?

Modern composers often experiment in adding such lyric features to relieve the technical dryness of the étude.

D: Accompaniment

1. Are the technical figures involved in the accompaniment, or do they constitute the principal part?

In études for the left hand the technical figures often serve as the accompaniment to a melody which appears above them. Sometimes the figurated part shifts from one hand to the other, now occupying the center of interest, and now becoming subordinate.

Again we may have figurations in both hands at once, or divided between the two hands.

2. How can you describe the accompaniment as a whole?

This question calls for such adjectives as *thin, rich, arpeggiated, chordal, figurated, sustained, staccato, compact, expanded.*

3. Is the accompaniment exclusively in one hand, or is it divided between the two hands?

Some études consist entirely of an accompaniment-like figure that is played by alternating hands. This effect occurs in Schumann's *Kleine Studie*, Op. 68, No. 14, in which a waving arpeggio figure is constantly in evidence:

4. What is the nature of the harmony? Is it an important factor?

Often the étude is saved from becoming hopelessly commonplace by interesting harmonic effects. This distinction will be appreciated if we compare the barren harmony of a Czerny study with the rich and elegant chord successions upon which Chopin builds the technical figures in his group of études.

5. Is there much modulation? Where is modulation most in evidence?

Quick changes of key are often used to suggest varying shades of emotion. Naturally, these shadings occur more frequently as a composition grows in intensity of expression.

E: Style

1. What is the general mood of the piece?

See Type I, E: 3, page 41.

2. How do the pedagogic and musical interests compare in the piece?

That is, does the piece call attention chiefly to the dexterity of the performer, or does this dexterity serve mainly as a means toward the interpretation of the thought?

3. Does the same style prevail throughout, or are there contrasting passages?

The étude does not necessarily involve strong contrasts, although these occasionally appear.

4. Are there any striking dynamic effects? Cite examples.

Dynamic effects refer to changes in loudness or softness. These may occur gradually, in a long *crescendo* or *diminuendo*, or they may be sudden, as in the case of strongly accented notes or a quick contrast in style.

5. Are there any particularly beautiful or harsh effects? Cite examples.

One striking difference between the classic and the modern composers is that the former made tonal beauty their chief aim, while the latter exalt the element of personal expression to such an ex-

tent that they at times employ even painful discords to gain their object.

6. Compare this with a similar composition.

F: Composer

1. Give some facts about the composer. Is he noted chiefly as pianist or piano teacher?

Since étude writing requires a very intimate acquaintance with the instrument and its pedagogical needs, it follows that composers of this type of music are as a rule experienced as performers or teachers.

2. What traits of his writings, character or nationality, if any, appear in this piece?

Many composers have certain tricks of writing that often appear in their works. Again, a composer's character may be interestingly revealed by his style of writing: Schubert's simple and childlike nature, for instance, is constantly suggested by his naïve and spontaneous music.

EXAMPLES OF TYPE III

Number the measures as described under Examples of Type I.

I

Prelude No. 5 From Volume I of the Well-Tempered Clavichord

Johann Sebastian Bach, 1685-1750

A: Form

1. A prelude is strictly an introduction to a more elaborate or formal composition. This prelude, for instance, precedes the fugue that is studied in Example I of Type X, Class III. Its étude

character is evident in the persistence of a figure that is especially adapted to the technic of the piano.

2. While this prelude is practically a unit in form, subordinate divisions may be distinguished. These, as suggested by Busoni, occur at the ends of measures 13, 19 and 26. The coda begins with measure 27.

3. There are many sequential repetitions: the melodic motive of measure 2, for instance, appears with different locations in each of the six following measures, and also frequently in the remainder of the prelude. There are no exact repetitions of passages, however.

4. For the kind of material presented, the composition seems of admirable length.

B: Movement

1. $\mathbf{c}=\frac{4}{4}$ measure.

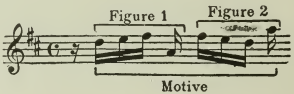
2. Although Bach did not indicate the tempo, it is generally understood as lively. The piece is best performed as though there were but two beats to the measure. In the last two measures the pace is retarded and the style broadened.

3. Up to the last three measures the upper part is in even sixteenth notes, supported by notes in the lower part which mark the beats. The rhythm of the last three measures is emotionally erratic.

4. No.

C: Subjects

1. Two four-note figures, announced at the outset:



make up a motive upon which the whole prelude is based. These figures may be represented by two opposing curves, thus:

The student should trace these figures through the first thirty-one measures.

2. Practice of this prelude tends to equalize the command over the fingers of the right hand.

3. Except in measures 29 and 30, the left hand has little to do.

4. Each two-beat motive is built upon the notes of a chord. Sometimes two consecutive motives define the same chord, as in measures 1 and 20.

5. No.

D: Accompaniment

1. Except in measures 29 and 30, where a middle part is introduced, they are exclusively in the upper part.

2. Single notes in the bass part beat the time and help to define the chords.

3. See previous answer.

4. The harmonic progressions are simple, but normal and varied.

5. The tonality continually shifts about among nearly related keys. At the end of the first section (measure 13), there is a momentary return to the original key, D major. G major is reached in measure 20, persisting for nearly three measures. The coda is based almost entirely upon the dominant, A, of the tonic key, D, to which a definite return is made in the final cadence.

E: Style

1. Bright, active and happy.

2. They are well balanced.

3. The same style prevails up to the coda, in which the mood becomes more intense, until it vents itself in the dramatic closing passage.

4. In measures 33 and 34, full chords punctuate the principal beats.

5. Continual and pleasing surprises occur in the varied presentation of the principal motive. The dramatic intensity of the ending marks a stirring climax to the whole.

6. This question will be answered under the next example.

F: Composer

1. For facts about Bach's life, see Type I, Example I, F: 1. Although Bach was ill-appreciated during his lifetime, he was generally acknowledged to be a leader among organists; and he possessed equal skill in clavier playing. Many of his clavier pieces were written for his sons, whose musical education he personally supervised.

2. Bach's concentration of style, by which the attention is focused upon a short subject that is presented in varied aspects, is well illustrated in this prelude, as is his use of such a subject in sequential progressions.

II

Étude Mignonne, Op. 16, No. 1

Eduard Schuett, 1856—

A: Form

1. The piece is called an Étude, qualified by the adjective *mignonne*, meaning "delicate," "pretty."

2. Written in the small three-part form, the étude is divided thus: A^1 (measures 1-16, repeated with slightly different ending); B (measures 17-32); A^2 (measures 33-48). B and A^2 are then repeated together (measures 49-84), with the ending of A^2 considerably intensified, leading to the coda (measures 85-117).

3. Division A^2 on its first appearance, marked *pianissimo*, consists of the repeated version of A^1, (given in measures 1-16b). On its second appearance it is announced by a strong, sustained fifth in the bass (measures 65-66), and is extended to twenty measures by a climactic ending. In the coda the first four-measure phrase of the principal subject is heard sequentially four times, mounting up from bass to high treble (measures 85-100), after which the first motive (one measure long) is heard four times, dying away to a whisper in the highest register.

4. What seems to be an over-repetition of the principal subject may be justified by the shortened forms in which it reappears, and by the new and interesting effects which are added in the coda.

B: Movement

1. Triple ($\frac{3}{8}$).

2. The pace is moderate, with a slight retard before each new division is introduced, and a quickening at the close.

3. A persistent rhythmic motive of nine triplet-sixteenth notes halts only at measure 105, where it gives place to final rhythmic chords, among which an upward run is introduced.

4. In measures 75-78 the left hand plays two notes against three in the right hand, thus:

C: Subjects

1. There are many modifications of the melodic outline that clothes the rhythmic motive to which we have alluded (B:3): but none of these modifications materially alter its original character, which is that of a play upon the notes of a chord, descending and ascending.

2. Facility in performing fragments of arpeggios, combined with melodic expression.

3. Both hands are involved, although the chief burden of the work is in the right hand.

4. Harmonic, although the melodic element is also prominent.

5. Certain notes of the motive are made to serve both as a part of the accompaniment and as

the tones of a lyric melody, which fits them like a glove:

Skill on the part of the performer is required, in order that this melody may sing out distinctly above the accompaniment.

D: Accompaniment

1. We have just drawn attention (C: 5) to the dual office performed by the technical figures that make up the chief motive.

2. Arpeggiated and flowing.

3. It is divided between them.

4. The harmony is sweet and emotional, with chromatic changes that are especially noticeable in measures 74-77, where they intensify the climax.

5. Transient modulations are frequent. In Division B, a sequence figure, beginning in D major, passes through E-flat and E major (measures 17-27), after which there is a quick return to D major. In the coda there is an alternation between the major keys of D and B-flat, with the final triumph of the former key.

E: Style

1. Dreamy and poetic.

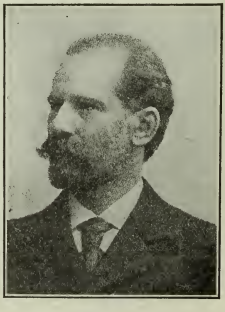
2. Technical display is quite subordinated to romantic expression.

3. No essential change in mood occurs, although the emotional expression is much varied.

4. A far-off effect is produced when A^2 enters for the first time *pianissimo* (measure 33). There is a fiery climax in the second entrance of A^2, where a *fortissimo* is gradually attained: an effect which is balanced in the coda by a corresponding *diminuendo* to a whisper, after which there is a quiet ending.

5. Grace and refinement characterize the piece; qualities which are emphasized in the delicacy with which one division leads into another; in the fine climax just described; in the gradual upward progress of the principal motive during the coda until it vanishes in the upper air; and in the few final arpeggiated chords which, though simple in structure, seem to test the entire piano compass.

6. Our two examples illustrate the distinction between the classic and modern styles: the one precise and clear in outline, diatonic in harmony, progressing steadily toward its goal; and the other sensuous, highly colored, with flowing figures interwoven with a tender song. A single technical figure dominates both studies; and each arrives at a dramatic climax near the end. In the Schuett piece the greatly increased compass is made possible by the more extended scale of the modern piano.



SCHUETT

F: COMPOSER

1. Edward Schuett is a native of Petrograd, where he was born Octo-

ber 22, 1856. After study at Petrograd, Leipsic and Vienna, he toured for some time as piano virtuoso. In 1881 he settled in Vienna as conductor of a music society, and has since devoted himself mainly to composition. His most important works are written for the piano.

2. Schuett's works are highly romantic, overflowing with emotional effects of rhythm, melody and harmony. Many of them are brilliant and of technical difficulty.

Other Compositions of this Type

Grades, from I to VII, are indicated by Roman numerals.

	Grade
Bach: Well-Tempered Clavichord, Vol. I, Preludes Nos. 2, 6, 16	IV
Bertini: Twenty-five Studies, Op. 100	III
Burgmüller: Twenty-five Studies, Op. 100	II-III
Chopin: Études Op. 10, Nos. 5, 7, 12	V-VI
Op. 25, Nos. 1, 2, 3, 9	V-VII
Chopin: Preludes, Op. 28, Nos. 1, 3, 14, 16	IV-V
Cramer: Studies, Nos. 1, 3, 4, 7, 8, 13, 17 (Von Bülow Edition)	IV-V
Cui: Prelude in A-flat	IV-V
Foote: Nine Studies, Op. 27	IV-V
Godard, B.: *Au rouet*	IV-V
Grieg: *Papillon*, Op. 43	IV
Heller: Studies, Op. 46, Nos. 1, 3, 5, 8, 12, 14	III-IV
Heller: Studies, Op. 47, Nos. 1, 2, 8, 15, 19, 23	III-IV
Hitz: The Merry Mill, Op. 203	II-III
Huss: *Étude Mélodique*	IV-V
Lemoine: Fifty Juvenile Studies, Op. 37	II-III
MacDowell: Twelve Studies, Op. 39	IV-V
MacDowell: Witches' Dance	V-VI
Moscheles: Studies, Op. 70, Nos. 4, 7, 8, 12	V
Moszkowski: Étude in G, Op. 18, No. 3	IV
Paradies: Toccata in A	III
Rachmaninov: Prelude, Op. 32, No. 5	V
Raff: *Étude Mélodique*	IV
Raff: *La Fileuse*	V
Ravina: *Étude de style*	IV
Schumann: *Kleine Studie*, Op. 68, No. 14	II
Wollenhaupt: Five Études, Op. 22	IV

SUPPLEMENTARY READINGS

Bie: A History of the Pianoforte, Chapter 7.
Grove's Dictionary: Article, *Études*.
Hamilton: Outlines of Music History, Chapter 5, Section 1.
MacPherson: Form in Music, Chapter 24.
Goetschius: The Homophonic Forms of Musical Composition, Chapter 21.
Weitzmann: A History of the Pianoforte and of Pianoforte Literature, Part V, The Brilliant Style.

Lady Playing the Clavecin, 1688

TYPE IV

THE ÉTUDE-LYRIC

Foreword

A large class of compositions contrast one or more parts in the brilliant or flowing style of the étude with others of a lyric nature. Since this type presents excellent opportunities for varied color treatment, it appeals strongly to writers of the romantic schools, who apply it to short compositions termed *Romances*, *Reveries*, *Nocturnes*, *Barcarolles*, *Impromptus*, etc. Such compositions are ordinarily cast in the large three-part form, often with a coda, and generally with modifications of Part I on its reappearance. Sometimes the étude part precedes the lyric, and sometimes the contrary order is followed.

A: Form

1. Show the extent of each of the principal parts. Which of these are essentially lyric, and which are étude in style?

Melodies may, of course, be involved in the étude parts, and, on the other hand, the lyric melodies may be supported by figurated accompaniment. The student is to decide which factor is dominant in either case.

2. Are the two kinds of passages distinctly separated, or are there connecting devices? If the latter are present, in what do they consist?

Often the composer guards against an unpleasantly abrupt change from one style to another by adding a connecting passage, or by varying the mood of an ending until it approaches that of the part which follows.

3. Does each principal part have subdivisions? If so, in what do they consist?

As was the case with compositions of the Dance Type (Type I), each part may take the form A B, or A^1 B A^2. Sometimes, however, a part is purely transitional in nature, assuming the unit form.

4. Which of the two styles seems to be first in importance?

The fact that one of the styles is heard more frequently or for a longer time than the other does not necessarily prove that it is of primary importance. A brilliant running passage, for instance, which precedes and follows a short song-part, may serve mainly to set off the latter, just as an elaborate frame may enhance the beauty of a small picture.

B: Movement

1. Does the measure change, and if so, how?

Radical changes of measure do not often occur in a short composition, although an occasional passage may sometimes take on a new measure.

2. What is the tempo, and how is it affected by the changes in style?

We naturally expect to find more flexibility of tempo in the lyric than in the étude parts. Such elasticity in the rate of speed is called *tempo rubato.*

3. How do the rhythms of the two styles compare?

In changing from running passages to a song melody, a radical change of rhythm is to be expected. Sometimes, however, a bond of union between the different styles is effected by continuing or suggesting the rhythm of the étude figures in the accompaniment to the lyric parts.

C: Subjects

1. Outline the first motive of the étude and of the lyric parts. What figures are involved in each?

See Type II, C: 3, page 60. In sketching the outline, rests are indicated by breaks, and staccato notes by dots.

2. In the étude parts, what is the nature of the technical figure or figures?

That is, "what kind of technical work do they require of the player?"

3. Does the lyric element enter into the étude parts, and if so, how?

Sometimes a lyric melody is added to the étude section upon its second appearance, when the technical figures assume the office of an accompaniment.

4. What is the register of the melody in the lyric parts, and how does this register affect the mood?

Melodies in the upper register tend toward lightness and brilliancy. Those in the middle register are naturally more soulful in character, while those in the bass are profound and dignified.

5. Are there any subordinate melodic parts of an imitative or contrasting nature?

Diversity of interest and relevancy of structure are often secured by such additions. Certain composers, notably Schumann, are particularly fond of contrapuntal devices.

D: Accompaniment

1. Where is the accompaniment located in each part?

That is, what part of the piano does it occupy, and how does it lie, relative to the principal melody?

2. Of what is the accompaniment composed?

The accompaniment may be made up of chords, arpeggiated or otherwise, of running figures, of imitative passages, etc.

3. What is the degree of importance of the accompaniment in each part?

Sometimes the accompaniment is a mere shadowy background, serving mainly to beat out the time or to furnish a harmonic framework. But again it may become an emotional factor that adds tenfold lustre to the melody which it supports.

4. How does the harmony of each part compare with that of the others?

The possibility of employing plain harmonies for one style and more emotional ones for the other, or of signalizing each style by its peculiar key, furnish further opportunities for contrast in compositions of this type.

E: Style

1. What are the intellectual values of each part?

By intellectual values we mean the factors which appeal most directly to the intellect of the

hearer, such as good proportions, clever development of themes, skill in the use of imitative passages and logical cadences.

2. What are the emotional values of each part?

By emotional values we mean those factors which especially affect our emotions, such as strong accentuation, syncopated rhythms, sensuous or dramatic effects of pitch, contrasts of *piano* and *forte*, chromatic chord progressions, and lengthening or abbreviation of phrases.

3. Point out the chief climaxes in each part. Does one climax rise above all the others, and if so, which one?

In compositions of a serene nature the climaxes are not so obvious as in those of a more stimulating cast; hence they are sometimes neglected by performers, with flat and uninteresting results. A piece of music without a centralizing climax is like a body without a head.

4. What features does the piece possess which would naturally tend to make it popular or the reverse?

Out of the vast number of piano pieces that are constantly coming from the hands of the publishers, only comparatively few possess qualities which secure for them a wide circulation. Some distinction of style, some novel turn of musical speech, or even certain figures which prove useful for teaching purposes may bring a piece into general favor; while obscure or commonplace expression, tiresome length, or irritating demands upon a player's technic may correspondingly consign the piece to speedy oblivion.

5. What is the comparative value of the various factors in this piece?

Some compositions are particularly noteworthy for their melodic flow, others for their rhythms, harmonies, etc. Point out any of these factors in the piece which are conspicuously interesting or dull.

6. Compare this with a similar composition.

F: Composer

1. What are the chief events in the composer's life?

2. In this piece, what traits are purely general, and what ones are national or personal?

As we have seen before, our musical system is built upon balancing phrases, defined by conventional chord progressions and cadences which are easily recognized, in whatever form they appear. When we hear effects which seem quite out of the ordinary, these, as a rule, may be traced either to some national influence or to the peculiar ideas of the composer himself.

3. Quote any criticism of the composer or his works that you can find which has a bearing upon this piece.

Magazine and newspaper articles, dictionaries, and books may be drawn upon for such material.

EXAMPLES OF TYPE IV

Number the measures as described under Examples of Type I.

I

Novellette in B Minor, Op. 99, No. 9

Robert Schumann, 1810-1856

A: Form

1. There are three parts, each forty-four measures long; although a repetition of Parts I and II is indicated. Part I and Part III (which is the same as Part I) are études in style, while the lyric element predominates in Part II.

2. They are quite distinct.

3. Part I consists of: A^1 (measures 1-8); B (measures 9-24); A^2 (measures 25-32); coda (measures 33-44). A^1 is repeated; and B, A^2 and coda are repeated together. The coda is constructed of the same material as B.

Part II consists of C^1 (measures 45-60); D (measures 61-72); C^2 (measures 73-88). C^1 is repeated alone, and D C^2 are repeated together.

4. Since the étude style not only dominates Part I but is also an undercurrent in Part II, it may be considered as first in importance.

B: Movement

1. The measure ($\frac{3}{4}$) does not change.

2. *Vivace* (quick), inscribed at the beginning, applies to the whole piece. The lyric nature of Part II, however, implies some elasticity of tempo.

3. In Parts I and III the rhythm is irregular and assertive, while in Part II it is flowing and more tranquil.

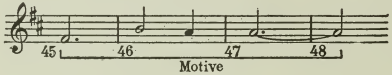
C: Subjects

1. Part I begins with a two-measure motive:

the outline of which may be thus presented:

There are two figures in this motive, as shown above.

The motive of Part II is coincident with the first phrase:

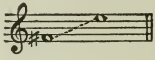


and is not divisible into figures. It may be sketched thus:

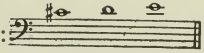
2. A precise and resilient touch is required for the execution of the technical figures in Part I. Part II, although primarily lyric, demands technical proficiency in playing the legato chromatic scales, which are occasionally combined with other notes played by the same hand.

3. There is no lyric melody in Parts I and III.

4. In Divisions C^1 and C^2 of Part II the melody is in the mezzo-soprano register, with these limits:



In Division D it involves but three notes in the tenor compass:



5. Four voices apparently enter in succession in A^1 of Part I, each of the last three sounding the principal motive an octave higher than the one preceding. This effect is repeated in measures 27-32. A busy contrapuntal melody is found in measures 17-24. In measures 61-69 the bass imitates the tenor in contrary motion, thus:

D: Accompaniment

1. In Parts I and III the accompaniment is mainly, though not wholly, below the melodic part (see previous answer). It is also below in Part II, except in Division D, where the chromatic runs are above the melody.

2. Of staccato notes and chords in Parts I and III; of chromatic runs with supporting chords in Part II.

3. It is rather more important in Part II than in the other parts.

4. Plain harmonies prevail in each part. These are much enriched in Part II by the chromatic passing-tones.

E: Style

1. Intellectual values are more apparent in Parts I and III, in the imitative work of Divisions A^1 and A^2, also in the sequential use of the two-measure motive which occurs four times in meas-

ures 9-16 and twice in measures 33-36. The proportions of the whole piece are ideally perfect.

2. Emotional factors include the active rhythms of Parts I and III and the purring chromatic runs and wave-like phrases of Part II.

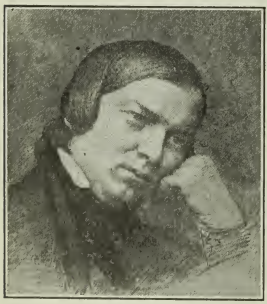
3. Divisions A^1 and A^2 of Parts I and III each end with a climax. The chief climax in Parts I and III, however, occurs at the end. Measure 72 in Part II seems to mark the culminating point of this part.

4. Active rhythms, contrasts in style and compactness of structure are attractive features in this piece.

5. In Parts I and III the rhythm dominates the whole. Melody and running accompaniment are almost equally conspicuous in Part II.

6. This question will be answered under the next example.

F: Composer



Schumann

1. Robert Schumann was born at Zwickau, a town of Saxony, June 8, 1810. From browsing about his father's bookshop, he early developed a fondness for romantic literature, the spirit of which he afterwards attempted to introduce into music. Destined at first for the law, he finally abandoned his legal courses at Leipsic and Heidelberg to devote himself to music. An unfortunate experiment upon his fourth finger dashed his

ambition of becoming a concert pianist, and turned his thoughts toward composition. Up to 1840 he wrote mostly piano pieces. These were followed in turn by songs, symphonies, chamber music and choral music. A mental trouble caused his death at Bonn, in 1856.

2. This piece is built upon conventional form and harmony. The imitative passages and sequences in Parts I and III are characteristic of Schumann, as is also the suave contrast of style in Part II.

3. In *The Romantic Composers* D. G. Mason says:

"All Schumann's work tends in the direction of what is highest and most beautiful in music. . . . Whenever and wherever men pursue what is pure, high, fresh, noble and fair in music, there the spirit of Schumann will be at work."

II

Les Sylvains (The Fauns), Op. 60

Cécile Chaminade, 1861—

A: Form

1. The form is as follows: Part I (measures 1-13); Part II (measures 13-28); repetition of Parts I and II (measures 28-49); Part III (measures 49-61); coda (measures 61-70). Part III is almost identical with Part I. Parts I and III are lyric, while Parts II and the coda are étude in style.

2. There are no connecting passages, although one part follows closely after another.

3. Parts I and III each consist of a six-measure period which is repeated with the melody pitched an octave higher and the accompaniment intensified. Part II consists of two sequential phrases and a brilliant passage, seven measures long. In the coda, a four-measure phrase is answered by a phrase extended to five measures by free runs.

4. The two styles seem nearly equal in importance.

B: Movement

1. The measure does not change.

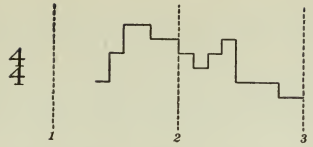
2. While there are no marked changes in tempo, a lighter and more vivacious style is indicated in Part II (*leggierissimo vivo*). A full stop at the end of this part precedes the reëntrance of the principal subject. There are emotional changes of tempo in the coda.

3. In Parts I and III the lyric melody is regular in rhythm, although it is supported by a continually syncopated accompaniment. Fitful and irregular rhythms characterize Part II and the coda.

C: Subjects

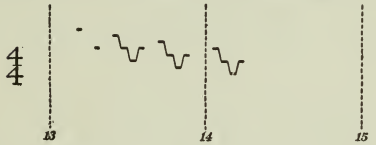
1. The melody in Part I begins with a two-measure motive:

which may be divided into two figures, as indicated. Sketched in outline, this motive appears thus:



A thrice repeated figure makes up the one-measure motive of Part II. Two staccato notes introduce this figure on its first appearance:

The outline of this motive is thus sketched:



2. Quick fragments of arpeggios, played by both hands, or by the hands in alternation.

3. Only in the coda, where the styles are combined.

4. The melody appears sometimes in the middle register, as a contralto voice, and sometimes an octave higher, where it has a brighter effect.

5. In the coda (measures 61-70) there are five references to the principal figure in Part II by voices that follow one another in varied registers, thus:

D: Accompaniment

1. When the melody is in the middle register the accompaniment is on both sides of it; otherwise the accompaniment is below. In the étude parts there is only a suggestion of an accompaniment.

2. In Parts I and III the fundamental chord-tones are sounded in the bass on the accented beats of the measures. Other tones of the chords, grouped together, are played in syncopated rhythm between the melody tones. In Part II and the coda, the accompaniment is in fragmentary snatches, consisting of single tones and arpeggio figures.

3. It forms a rich background in the lyric parts; while in the étude parts it is only a foil for the principal voice.

4. In the lyric parts it is sweet and sensuous, while in the étude parts it is active and precise.

E: Style

1. The piece is well proportioned, and there is some development of the technical figures in the

étude parts. On the whole, however, the intellectual interest is slight.

2. A tender, impassioned melody absorbs the attention in the lyric parts. Unexpected, will-o'-the-wisp effects pervade the étude parts, with dainty touches such as the glissando in measure 20 and the airy, vanishing arpeggio in measure 27.

3. Measure 11 contains the culminating point of Part I, reached again in measure 32, and in measure 59, where it is re-inforced by a high octave tone:

A more startling climax occurs, however, at the beginning of measure 25 (also of measure 46). Similarly, a culminating point is reached on the first note of measure 67.

4. The emotional warmth and delightful contrasts, together with the facile technic of this piece, have made it deservedly popular.

5. Melody is perhaps the chief factor, although rhythm is a close second. The harmonies, though of chromatic warmth, show no special originality.

6. Both of the examples studied are in the large three-part form, although a coda is added in *The Fauns*. While, however, the étude part occupies the chief position in the *Novellette*, the

lyric part is of first importance in *The Fauns*. Accordingly, the *Novellette* seems dominated by physical activity, while *The Fauns* has an atmosphere of sensuous charm.

F: Composer

Chaminade

1. Mme. Cécile Chaminade is a thorough Parisian, having spent her life in Paris, where she was born August 8, 1861, and where her music studies were carried on. She has won distinction by her piano playing as well as by her compositions, which consist chiefly of piano pieces and songs.

2. In general structure this piece follows conventional lines. Personal feeling is evident in the lyric melody; while French tendencies are seen in the naïve and *chic* turns of the étude portion.

3. In *Music* for November, 1897, Mrs. Crosby Adams aptly says:

> "Chaminade has not disdained to use heaven-born melody and clear rhythms, so unmistakable in their swing that even the uninitiated are carried along with the charm of the movement."

While written in simple forms and with conventional harmonies, Chaminade's music is replete with subtle and unexpected effects that excite the curiosity and delight of the hearer.

Other Compositions of this Type

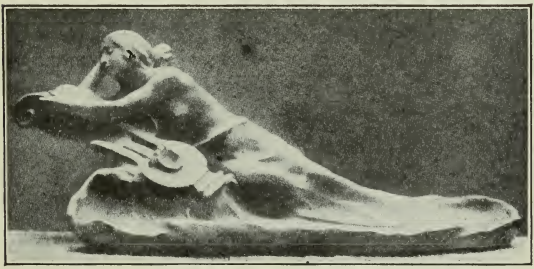
Grades, from I to VII, are indicated by Roman numerals

	Grade
Brahms: Intermezzi, Op. 117, Nos. 1 and 2	V
Chaminade: *Automne*, Op. 35, No. 2	IV-V
Chopin: Impromptu in A-flat, Op. 29	V-VI
Chopin: Fantaisie Impromptu, C♯ Minor, Op. 66	VI
Chopin: Nocturne in F, Op. 15, No. 1	V
Chopin: Prelude, Op. 28, No. 15	IV-V
Ehrlich: Barcarolle in G	III
Fauré: Impromptu in F Minor	V
Kullak: Boating on the Lake, Op. 62, No. 8	III
Moszkowski: *Serenata*	IV
Nevin, E.: *Barchetta*	III
Nevin, E.: *Il Rusignuolo*	V
Reinhold: Impromptu in C-sharp Minor, Op. 28, No. 3	IV-V
Rheinberger: Ballade in G Minor	IV
Rubinstein, A.: Fourth Barcarolle, G Minor	IV-V
Schubert: Impromptu, Op. 90, No. 2	V
Schubert: Impromptu, Op. 90, No. 4	IV
Schubert: Impromptu, Op. 142, No. 2	IV
Schumann: *Traumeswirren*, from Op. 12	V
Schumann: *Sicilienne*, Op. 68, No. 11	II-III

SUPPLEMENTARY READINGS

See references under Types II and III, also

Hamilton: Outlines of Music History, Chapter 8, Section 2.



Music, by E. Lachenal

TYPE V

THE THEME WITH VARIATIONS

Foreword

Early compositions for keyboard instruments with strings often consisted of the simple presentation of some folktune with the subsequent variation of this tune in different ways by the addition of all kinds of interesting features. William Byrde (1543?—1623), a favorite composer to Queen Elizabeth, is said to have first used this form, which became popular after his time as a means of displaying the cleverness of composers in manipulating their materials. The magic touch of Haydn, Mozart, and Beethoven glorified this, as well as all other types of music which they treated; but after them, the dignity of the variation form was often sacrificed to mere brilliancy and ingenuity by composers who sought only to tickle the ears of the crowd. At present this type is regaining some of its former prestige, especially in works for the orchestra, in which great variety of instrumental color is possible.

When the subject or theme consists of a tune with formal divisions, it is often called the *Air.*

A: Form

1. How many divisions of the theme are there, and what is the length of each?

Generally the theme is short, and is made up of clearly-marked, balancing phrases. Occasionally,

however, a longer theme appears, as in Haydn's celebrated *Variations in F minor.*

2. How many variations are there and how does the form of each compare with that of the theme?

Almost every musical component is subject to alteration; although it is seldom that all are changed at the same time, since we should never quite lose the connection of the variations with the original theme. Less variation of the form is apt to occur, on the whole, than that of any other factor.

3. Are the variations quite distinct from each other, or are there connecting links between them?

Often it is the case that several variations are naturally grouped together, after which a more decided change may occur; and infrequently, special bonds of connection are inserted between the members of such a group.

4. Is there a coda, and, if so, of what is it composed?

In the development of this type an increasing use was made of the coda, as a means of unifying a composition that might otherwise appear somewhat scattering in its parts. Codas of great length are not infrequent.

B: Movement

1. What is the measure of the theme? Is this measure altered in the course of the composition?

The composer is apt to indicate a new measure when the tempo changes radically to very slow or very fast.

2. What is the pace of the theme, and how is this pace altered in the variations or coda?

Any change of mood is readily reflected in the tempo, just as a person is apt to walk slowly or fast, according as his mind is calm or excited.

3. Describe the rhythm of the theme. How is this afterwards altered?

The addition of embellishments implies changes in the division of the beats which may decidedly affect the initial mood. Again, new accompaniment figures may bring in new rhythmic relations.

4. How are the variations related dynamically?

Dynamic effects are those which have to do with the strength of tone.

Fine contrasts are often effected by a change from a loud to a soft variation, or the reverse. Often, too, the absence of rhythmic accents in one variation is contrasted with jerky or strongly accented pulsations in another.

C: Melody

1. What is the general melodic outline of the theme?

This question concerns especially the direction and extent of its progress in pitch, together with some mention of the kind of intervals involved, whether close together or wide apart.

Drill upon the recognition of the theme may be given at this point.

2. In what variations is this outline most clearly retained, and in which ones is it obscure or imperceptible?

In some variations we are able to hear the original air, note for note; while in others it is only suggested by the surrounding features.

3. What are some of the devices by which the principal melody is altered or embellished?

Such devices are the addition of trills, turns, etc.; the change of rhythm or intervals; the transposition to a new key or register, etc.

4. Is the theme imitated, or are other melodic parts added, in the variations?

We may even find a fugal passage, in which a portion of the theme is made the basis of complex part-writing.

D: Harmony and Accompaniment

1. Are all the variations in the same key? If not, indicate any key-changes.

In the classic variations the original key was generally retained, except for a change to the minor in a middle movement.

2. Are there any radical departures from the original harmonies in the variations? If so, what is the emotional result, if any?

For instance, a new harmonization by means of chromatic chords may place the theme in quite a new emotional light.

3. Are characteristic figures used in any of the forms of accompaniment?

A change from a chord figure to an arpeggio figure, for instance, may contrast a solid with a light structure.

4. Where is the accompaniment located in each variation?

Is it below, above, or around the theme? Is it in the lower, middle, or upper register of the piano?

E: Style

1. What is the mood of the theme?

Is it *happy, gay, calm, child-like, sad, contemplative,* etc.?

2. What is the mood of each variation, and how are the different moods related?

We may have a complete contrast of mood between one variation and the next; or each of several variations may simply intensify the mood of the previous one.

3. Does the interest increase in the progress of the variations, and, if so, where does it attain its greatest climax?

Sometimes each of the variations has its individual climax, each more striking than its predecessors.

4. Do the variations really add to the beauty of the theme? Are any of them dull or "trashy"?

In a long series of variations such as we find in the works of the classic writers, some movements may appear dull or commonplace.

Unless, too, each treatment of the theme places it in a new and beautiful aspect, and unless the embellishments seem to grow directly out of their subject and to invest it with new charms, the variations may be classed as superficial, and therefore worthless as art creations.

5. Which of the variations are mainly emotional, which are technical, and which are intellectual in style?

Mere embellishments simply add to the emotional effect or technical brilliancy; while with the

addition of melodic figures or imitative designs the intellectual values are increased.

6. Compare this with a similar composition.

F: Composer

1. When and where was the composer born? Is he still living, and if not, when and where did he die?

2. What are his chief musical works?

3. To what school does he belong?

See Type I, E: 1 (page 40).

4. What are some of his characteristics as a composer?

These may be determined by reference to a biographical dictionary, and by the study of the above and other examples of his writings.

EXAMPLES OF TYPE V

Number the measures consecutively, from beginning to end, as described under Examples of Type I.

I

Air and Variations From Suite V, in E Major

(Called The Harmonious Blacksmith)

George Frederick Handel, 1685–1759

A: Form

1. There are two divisions to the theme: Division A, four measures long, and Division B, eight measures long. The two-measure phrase-unit persists throughout.

2. After the theme come five variations (called *doubles* in some editions). Each of these variations has exactly the same form as the theme.

3. At the close of the first, second and fourth variations, the bass ascends in a broken chord that furnishes a slight connecting link to the next variation, as at the end of Variation I:

Otherwise the variations are quite distinct from one another.

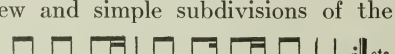
4. There is no coda.

B: Movement

1. The measure is quadruple (C), and is unchanged during the piece. The measure signature $\frac{24}{16}$, used in the upper part of Variation III and the lower part of Variation IV, simply specifies the rhythmic division into triplet sixteenth notes, without actually changing the fundamental measure.

2. In the original edition there were no marks of tempo. The character of the theme, however, naturally suggests a dignified and not too rapid pace. It is customary to play Variations I and II a little quicker than the theme itself, Variations III and IV still more rapidly, and Variation V at a lively pace.

3. The theme is in steady, regular rhythm, with few and simple subdivisions of the beats:



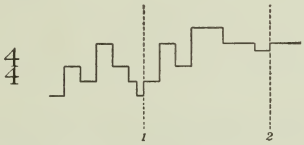
More rapid movement is set up by the prevailing

sixteenth notes in Variations I and II, the triplet sixteenth notes in Variations III and IV, and the thirty-second notes in Variation V.

4. Since no marks of expression were given by Handel, dynamic effects in this piece depend entirely upon the fancy of the player or the judgment of the editors of the various editions. Naturally the music grows in strength when approaching a climax; and also there should be enough variety to provide against monotony. All such changes, however, should be employed with much restraint, since the strong color-contrasts found in modern music are out of place in the formal music of Handel's time.

C: Melody

1. Proceeding often from one tone of a chord to another, sometimes by long leaps, the theme has an unusually angular outline, as may be seen in the first phrase:



Evidently the rigid, hammer-like nature of the melody (whence the name *Harmonious Blacksmith*), offers excellent opportunities for the embellishments that are to follow.

2. In Variation I, the original theme is clearly heard in the sixteenth notes of the upper part. Its outlines become less and less distinct, however, in the ensuing variations, until in Variation V, little but a suggestion of the melody remains amid

the rushing scale-runs. The gradual change from an angular chord-outline to flowing, scale-wise progressions is noteworthy.

3. Woven into the sixteenth-note figure of the first variation, the melody becomes divided between the two upper parts of the second variation. Variations III and IV correspond in treatment with Variations I and II; while in Variation V the melodic outlines are quite lost.

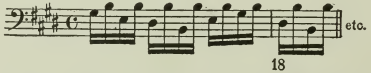
4. There are no direct imitations of the theme. Its treatment in two voice-parts, in Variations II and IV, has been suggested in the preceding paragraph.

D: Harmony and Accompaniment

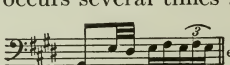
1. They are all in the same key.

2. The harmonic structure is the same in each of the variations as in the theme. This inflexible shape gives great firmness and unity to the whole composition.

3. Variation II employs a sixteenth-note figure in the accompaniment that is derived from the melodic embellishment of Variation I: Notice



also the fitful figure which occurs several times at the close of Variation II:



Triplet figures make up the accompaniment of Variation IV; and octave scales answer each other in ascending and descending runs, in Variation V.

4. The accompaniment proper is generally in the lower part; although in Variation V, which is

really an étude in style, the chief interest frequently shifts from one hand to the other.

E: Style

1. The mood of the theme is calm, but confident and determined.

2. Tranquil in Variations I and II, the mood becomes more buoyant in Variations III and IV, and is riotously gay in Variation V.

3. Each variation attains a higher degree of intensity than the one before it, so that the last variation represents the climax towards which all the previous variations have been steadily progressing.

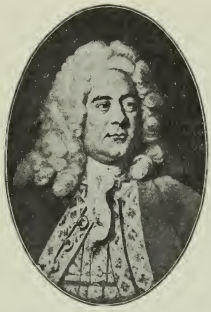
4. It is easy to account for the exceptional popularity of this piece when we observe its remarkable compactness of expression and the masterly way in which, without a superfluous note, the interest is constantly quickened, while the presence of the original theme is continually felt.

5. Intellectual interest is stimulated by the distinct, well-balanced form and the clever voice-writing; useful technical problems are presented to the pianist; and the emotional grip of the piece is unflagging. All of these factors, therefore, are equally in evidence.

6. This question will be answered under the next example.

F: Composer

1. *George Frederick Handel* was born on February 23, 1685, in Halle, a town of Saxony. He died in London on April 14, 1759, a naturalized British subject.



HANDEL

2. Handel wrote over forty operas and about thirty oratorios, besides other choral and orchestral works, piano pieces, etc. His fame, however, rests chiefly upon the oratorios, of which the *Messiah* is most popular.

3. Like Bach, Handel belongs to the school of contrapuntal music, in which combined melodies furnish the basis of composition. His extensive operatic writing, however, brought him into close touch with the *monophonic*, or solo style of writing, instituted by the Italian opera composers.

4. Handel's music is clear and straight-forward in style, with a strong rhythmic swing and compactness of expression. The figure of the blacksmith striking upon the iron with steady and unflinching blows, which the above composition is said to typify, is suggestive of Handel himself, who pursued his way with fearless perseverance, conquering in the end the machinations of his enemies and the numerous other difficulties that beset him.

II

ANDANTE CON VARIAZIONI IN E FLAT, OP. 82

Felix Mendelssohn-Bartholdy, 1809–1847

A: FORM

1. The theme is in the small three-part form, with the following divisions: A^1 (measures 1-8);

B (measures 9-16); A^2 (measures 17-20). Division A^2 consists of only the latter half of Division A^1.

2. Divisions A^1 and B have the same form in each of the variations as in the theme. While the form of Division A^2 is unchanged in Variations I and II, this division is considerably modified in the other variations. In Variation III it is extended to six measures; in Variation IV the whole of Division A^1 returns, with slight modifications; and in Variation V, Division A^2 is extended to 32 measures.

3. Each variation excepting the last ends definitely, with no connecting link to the one which follows it.

4. An elaborate coda, starting in measure 154, lasts through 43 measures. At the beginning and end of this coda there is a treatment of the principal subject in several voice-parts. The middle portion consists of brilliant arpeggio work.

B: Movement

1. The entire composition is in $\frac{2}{4}$ measure.

2. A moderately slow pace is indicated for the theme by the word *andante*. No change is specified until Variation III, which is marked faster (*più vivace*). Variation IV is a little slower (*più moderato*); and in Variation V a return is made to the original tempo (*tempo I*). A slackening pace is indicated for the last ten measures of the coda.

3. The calm, regular rhythm of the theme:

is afterwards variously altered. In Variation I, for instance, a jerky rhythmic figure, one measure long, prevails: In Variation II the serene rhythm of the theme returns; but in Variation III this is replaced by chattering sixteenth notes. Fragments of the original even rhythm are heard in Variation IV, interspersed with drum-beats in the bass. In the remainder of the composition, however, the rhythm of the theme persists in the midst of a decorative accompaniment.

4. After the steady rise and fall of tone in the theme and the first two variations, come the sharp tonal contracts of Variation III. The concluding *fortissimo* of this variation gives place to the opening *pianissimo* of Variation IV; while a wide range of tonal power characterizes Variation V.

C: Melody

1. The theme has a continual up-and-down, or *wave* outline, as may be seen in this sketch of the first unit-phrase of four measures:

The waves are of varying dimensions, although scale-wise intervals predominate.

2. Variations II, IV and V preserve this outline to a greater degree than Variations I and III, in which the original outline is considerably obscured.

3. In the first four variations the melody is presented often in a fragmentary manner. New melodic turns occur in Variation II; while in Variation V the original melody appears an octave lower in pitch than at first.

4. Imitative passages occur in Division B of Variation I; and Variation III is composed of short passages that answer each other in rapid succession. At the beginning and end of the coda there are interesting fugal passages.

D: Harmony and Accompaniment

1. They are all in the same key.

2. There are frequent suspensions in Variation IV which impart a clinging character to the phrase-endings. Slight harmonic changes in the other variations give them plasticity of style.

It is of interest to note that every tone of the scale is contained in the passing chord that occurs in measure 11:

3. Accompaniment figures occur as follows: In Variation II a triplet-note figure, which hums busily about in the bass register; in Variation III the chattering chords which answer each other in groups of four or two notes; in Variation IV the drum-beats in octaves, mostly on bass B-flat; and in Variation V the figure in thirty-second notes which seems to spring directly out of each melody tone:

4. Closely united with the melodic figures in Variation I, the accompaniment is beneath the melody in Variations II, III and IV. In Variation V, however, the melody is embedded in the accompaniment, which winds closely about it.

E: Style

1. The theme is contemplative and devout in mood, becoming intensely earnest in Division B.

2. Variation I is more spirited than the theme itself. The mood of the theme recurs in Variation II, however, although an agitated figure appears in Division B. Variation III is full of animation; short, pleading figures are frequent in the quieter Variation IV; and Variation V is intense and dignified.

3. Each variation whets the interests of the hearer through its change of mood and its culmination in Division B. The grand climax, however, is attained in Division A^2 of Variation V, which rises to a high pitch of brilliancy and impetuosity.

4. There is an entire absence of triviality in this piece. Each variation presents the theme in a new and striking aspect, all together forming a well-contrasted but unified whole.

5. Like the theme, each variation has its emotional climax in Division B. There is excitement in Variation III and a strength of passion in Variation V that contrast with the calm mood of the other variations.

Technical skill is demanded for the performance of Variations II, III and V; while in Variation I and the coda the intellectual element comes to the fore through the imitative voice-writing.

6. Compared with Handel's variations (Example I) this composition shows more elasticity of form, harmony and rhythm and more varied contrasts. Many modern technical devices are also found which are foreign to the compositions of Handel's time, such as the repeated chords in Variation III and the elaborate arpeggios of the coda. There is, however, a manly vigor and a noble simplicity about the *Harmonious Blacksmith* which more than balance the elaborate workmanship of the present example.

F: Composer

1. *Jacob Ludwig Felix Mendelssohn-Bartholdy*, was born in Hamburg, February 3, 1809, about fifty years after the death of Handel. He died at Leipsic, November 4, 1847.

Mendelssohn

2. Mendelssohn's instrumental compositions include orchestral overtures and symphonies; chamber music; and many works for piano and for organ. Among his vocal works are songs, choral settings of psalms, and two oratorios, *St. Paul* and *Elijah*, the latter modeled after the oratorios of Handel.

3. While Mendelssohn was a devoted student of the works of the great masters who preceded him, and hence cast many of his compositions in the classic forms, he yet wrote with an emotional warmth and a freedom of style that are character-

istic of the more modern schools. Hence he may be called a *classico-romanticist.*

4. Beauty of form and elegance of finish characterize all of Mendelssohn's compositions. While the rugged, passionate expression of a Beethoven or a Schumann is wanting, they are yet models of refined musical diction.

Serene, hymnlike melodies, such as that of the above theme, are supported by full and compact harmonies that frequently involve suspensions. As a piano virtuoso, too, Mendelssohn often indulges in brilliant passage-work, such as that found in the last variation and the coda.

Other Compositions of this Type

Grades, from I to VII, are indicated by Roman numerals.

	Grade
Beethoven: Six Variations on *Nel Cor*	II-III
Beethoven: Six Variations on an Original Air	III
Beethoven: Andante from Sonata, Op. 14, No. 2	IV
Beethoven: *Andante con Variazioni* from Sonata, Op. 26	V
Beethoven: Six Variations in F, Op. 34	VI
Beethoven: 32 Variations in C minor	V-VI
Bull, Dr. John: Courante, *Jewel*	III
Byrde, Wm.: The Carman's Whistle	IV
Byrde, Wm.: Sellenger's Round	IV
Chopin: *Variations sur un air national, allemand*	V
Dupont-Hansen: *Thème variée*	V
Glazunov: Theme and Variations, Op. 72	VI–VII
Grieg: Ballade, Op. 24	VI–VII
Haydn: Air and Variations in F minor	V
Haydn: *Allegretto innocente,* from Sonata in G (No. 10 in Peters edition)	IV
Mendelssohn: 17 *Variations serieuses,* Op. 54	V–VI
Mozart: 12 Variations on the air *Ah, vous dirais-je, Maman*	II–III
Mozart: 9 Variations on the Minuet of Mr. Dupont	III
Mozart: Theme and Variations from Sonata in A major	IV-V
Schubert: Impromptu, Op. 142, No. 3	V
Schumann: Variations on the name *Abegg,* Op. 1	V
Schumann: Symphonic Études, Op. 13	VI–VII

SUPPLEMENTARY READINGS

GOETSCHIUS: The Larger Forms of Musical Composition, Division I.

GROVE'S DICTIONARY: Article, *Variations.*

HAMILTON: Outlines of Music History, Chapter 5, Section 2, Chapter 8, Section 1.

MACPHERSON: Form in Music, Chapter 18.

WEITZMANN: A History of the Pianoforte and Pianoforte Literature, Part III, The Lyrical Clavier Style.

PIANO BY CRISTOFORI, ITS INVENTOR, FLORENCE, 1720
Earliest known example of the instrument
(Metropolitan Museum of Art, New York)

TYPE VI

THE TRANSCRIPTION

Foreword

Closely allied to the *Air with Variations* is the *Transcription.* In this latter type some composition or part of a composition originally written for voice or for instruments other than the piano is transformed into a piano piece in such a way that at least a general impression of its intended effect is secured. Songs, organ works, portions of operas and even symphonies have thus been treated, sometimes with surprising results. Transcriptions, however, vary greatly in order of merit, ranging, as they do, from a mere string of operatic airs put together with little or no logical connection, to artistic works by masters of piano technic, in which the skilful management of piano devices sometimes produces the effect of a full orchestra or an expert singer.

Only a composer of rare taste and judgment is able to write a transcription which avoids on the one hand a too barren and literal setting of the original and on the other a series of cheap embellishments. Hence the student should cultivate careful discrimination in judging compositions of this type.

A: Source

1. What is the nature of the original composition which is transcribed?

Classify it as a song, an excerpt from an opera, an orchestral work, etc.

2. Mention some important facts about the composer of the original work.

In order to listen to the piece intelligently, the hearer should have some knowledge of the aims and style of the composer of the original. He is then better fitted to pass judgment on the merit of the transcription.

3. What do you know about the original work? If it has words, what is their significance?

Any such facts are of value in determining the interpretation of the transcription. If a scene from an opera is transcribed, read the story of the opera, and find out the connection, if possible. If the work is a song, endeavor to learn what the words are, something of the status of the poet, and the like.

B: Form

1. How many divisions are there, and how are they related?

Note especially which divisions are principal and which are transitional in character.

2. Which passages are derived directly from the original and which ones are added by the composer?

Transcriptions are apt to have an introduction and coda, both of which, added by the transcriber, are at times quite elaborate. Interluding passages, not in the original, are less frequent.

3. Is the original shortened or lengthened in the transcription?

When the source is a long composition, such as a movement from a symphony, passages are some-

times omitted that are not well adapted to rendition on the piano. On the other hand, parts of a song may be repeated or enlarged upon in order to secure a more effective climax.

C: Movement

1. What is the tempo at the beginning? Does this tempo change in the course of the piece, and if so, in what ways?

Changes in tempo are most likely to occur in transcriptions which involve several different movements, such as those founded upon scenes from operas.

2. Are the rhythms, in general, regular or irregular? Are there many different rhythmic patterns?

Here again the simple or complex nature of the original composition is a determining factor.

3. Is the rhythmic accent strongly assertive in the piece, or is it subordinate to the melody or harmony?

The wide diversity of subjects for transcriptions makes it quite possible for one of these to treat martial, swinging rhythms while another deals with sweet and flowing melodies.

4. What passages contain the most interesting rhythmic effects?

That is, in what passages are the subdivisions of the measure or the brilliancy of the rhythmic accent most conspicuous?

D: Melody

1. What is the general character of the melody?

Consider especially whether it is *instrumental*, *lyric*, or *dramatic*.

2. Does the melody lie within the voice range, and if so, what voice could best sing it?

Ordinarily voices have a range of about an octave and a half, though melodies are not effective if written mainly in the extreme limits of this compass.

In general, the four types of voice have the following compass:

3. Does the transcription aid the emotional effect of the melody? If so, in what way does it do this?

If the exact notes of a song are transferred to the piano with no attempt to emphasize their emotional crises, the transcription becomes but a pale reflection of the original. In a transcription of a higher order, however, the composer seeks not so much to reproduce the composition accurately upon the piano as to impress the hearer with something of its original effect. Thus in the case of a song, which, when played upon the piano, lacks the sustained tone of the voice, the adapter may so enrich the accompaniment or embellish the melody as to thrill the hearer with its warmth of style. Similarly, sweeping arpeggios sustained by the pedal may suggest the breadth and fulness of an operatic or orchestral work.

4. Are there similar or contrasting melodic divisions?

In a short song the same kind of melody may prevail throughout. Naturally, when the composition is elaborate, or when several themes are

treated in the same transcription, greater contrasts are found.

E: Harmony and Accompaniment

1. Are the chords in general slight, compact, or dispersed?

Here again the treatment will depend upon the character of the original piece and the degree of difficulty which the composer wishes to introduce into the transcription. A delicate, naïve theme calls for a light and simple accompaniment; churchly compositions call for closely woven chords; while dramatic and orchestral works suggest extended chords and arpeggios.

2. Are there distinctive pedal effects? If so, how are these employed?

Modern pianists put great reliance upon the pedals as means of expression. By the use of the right or *damper* pedal, successive tones in various parts of the piano may be united, so that we may often hear a dozen or more tones at once; while by using the left or *soft* pedal together or in alteration with the damper pedal, a great variety of lights and shadows may be introduced. The middle or *sustaining* pedal, which is employed to keep individual tones sounding while other tones are played, is also used, but with less frequency.

3. Does the accompaniment change its style in the course of the piece?

Often different stanzas of a song are varied by different kinds of accompaniment.

4. Does the accompaniment reflect the spirit of the original composition?

Much of the success of a transcription depends upon the degree of skill with which the composer uses his accompaniment to enhance and emphasize the original theme or themes.

F: Style

1. Does the same style prevail throughout, or are there considerable changes?

In a song transcription the varied treatment of different verses may result in striking contrasts of style. Different themes, too, afford material for such contrasts.

2. Point out any especially strong, dramatic, or tenderly expressive passages. How are such effects produced?

The composer has command of many devices that make for strength, such as heavy, assertive chords or ponderous, low tones, often aided by the damper pedal. The dramatic element may be emphasized by long, startling jumps or brilliant, sudden climaxes, while the tender emotions are roused by low-murmuring tones, chromatic harmonies, and mystic, soft-pedal passages.

3. Is the style, in general, commonplace or distinguished?

The question here refers to the treatment given the original material, and not to that material itself. A very beautiful melody, for instance, may be transcribed in a trite manner, while, on the other hand, some ordinary theme may be glorified by a skilful and artistic setting.

4. Does the transcription add to the effect of the original, or detract from it?

A clever use of pianistic devices may illuminate

a theme brilliantly, providing that they are nicely adjusted to it. Flashy and irrelevant runs and embellishments, however, are sure to disgrace the finest melodic material.

5. Compare this with a similar composition.

G: Composer of the Transcription

1. Give date and place of his birth and of his death, if he is not still living.

2. What were his chief musical activities, and where was his life chiefly spent?

Many composers have been prominent in other fields of musical activity as conductors, teachers, virtuosi, etc.

3. Give an estimate of his piano works.

This may be derived from musical biographies or criticisms. The value of such criticisms, however, can be best tested by a personal study of the composer's works.

4. What other kinds of music has he written besides that for the piano?

EXAMPLES OF TYPE VI

Number the measures as described under Examples of Type I.

I

Spinning Chorus from "*The Flying Dutchman*" (Wagner)* *Otto Singer*, 1863—

A: Source

1. *The Flying Dutchman*, from which this *Spinning Song* is taken, is an opera.

2. *Richard Wagner*, its composer and the most noted opera writer of the nineteenth cen-

* Reference is here made to the abridged and simplified version.

tury, was born in Leipzig, in 1813, and died in Venice, in 1883. As an opera reformer he succeeded in giving greater sincerity and consistency to dramatic music; while as a composer he enriched immeasurably the power of musical expression.

WAGNER

3. *The Flying Dutchman* deals with a mythical sea-captain who is compelled to wander about in his phantom ship until he finds a maiden who is willing to sacrifice herself for his sake. *Senta*, the heroine, who finally liberates him from his sad fate, sings this song with her companions at the beginning of the second act of the opera, while seated at the spinning wheel.

B: FORM

1. The divisions are: introduction (1-4); A^1 (5-21); B (22-28); connecting passage (29-39); C (40-47); D (48-75); A^2 (76-91); connecting passage (92-99); C^2 (100-115); coda (116-125). Divisions A, B and C may be regarded as the principal passages, while Division D and the connecting passages listed above are transitional in character. All the divisions are closely connected.

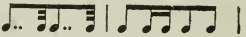
2. Although the piece is founded throughout upon material derived from the original, this material is freely treated and adapted to the piano.

3. Only the chief themes of the chorus are transcribed. The original is very much longer.

C: Movement

1. The tempo, which is moderately fast, does not change during the piece.

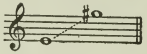
2. The rhythms are regular, and there are not many different rhythmic patterns.

3. Rhythm, melody, and harmony are of about equal interest in the piece. The long notes that repeatedly come on the accented beats in the melody, thus: 
and that are further emphasized by the short notes which precede them, tend to make the rhythmic accent prominent.

4. The principal rhythm just quoted is dominant throughout the piece. There are occasional passages where regular sixteenth notes occur in the melody over triplet sixteenths in the accompaniment. An effect of this nature, followed by a welcome interruption to the continual flow of tone occurs in measures 28-30:

D: Melody

1. It is lyric and vocal.

2. Examining the voice-part proper, we find that the compass of the melody extends from $\bar{e}$ to $\bar{\bar{g}}\sharp$  or over the entire soprano

range. Much of the melody lies in the lower, or alto part of this compass, however.

It may be noted that this transcription is written in the key of the original song.

3. Since the original composition is for chorus and orchestra, much of its harmonic material is necessarily omitted in the transcription, which is intended to fit the requirements of a moderately difficult piano piece. The emotional effect is, however, well suggested in the buzzing accompaniment, which at times (as in measures 107-115) takes on an orchestral breadth of style.

4. There are no striking contrasts in the melody.

E: Harmony and Accompaniment

1. Compact chords occur frequently in the part played by the right hand. Sometimes, as in measures 38-39, these strongly reïnforce the melody. Toward the end (measures 107-115), chords and arpeggios resound in both hands.

2. It is necessary to use the damper pedal with much discretion, since the accompaniment may easily become unpleasantly blurred by its too generous employment. Generally, this pedal should be merely touched on each accented beat, as an added means of securing accent. More pedal may be used, however, in the orchestral measures 107-115. Employment of the soft pedal contributes toward the vanishing effect of the last four measures.

3. Occasionally the monotony of the humming accompaniment in the lower part is broken by a pause, or by arpeggios, as in the passage beginning in measure 100.

4. It does, in its suggestion of the whirr of the spinning wheel.

F: Style

1. No marked change of style occurs.

2. The pause in measures 29 and 30, and the short recitative in measures 72-75 serve as a pleasing contrast to the general flow of the music. Measures 107-115 furnish an interesting climax, before the quiet ending.

3. While the style shows no marked distinction, the transcription is pianistic, and cleverly written.

4. In an unpretentious manner, and without the aid of difficult technical devices, the transcription well suggests the spirit of the original selection.

5. This question will be answered under the next example.

G: Composer

1. *Otto Singer* (whose father, of the same name, was also a distinguished composer) was born in Dresden, September 14, 1863. He is still living.

2. His early youth was spent in the United States, where he studied music with his father. After subsequent music study he conducted and taught in several German cities, finally settling in Berlin.

3. He is "especially skillful in transcribing for piano complicated modern orchestral scores."

4. Male choruses, a concert piece for violin and orchestra, etc.

II

Sometimes I Feel Like A Motherless Child
Op. 59, No. 22

Samuel Coleridge-Taylor, 1875–1912

A: Source

1. A folksong of the American Negro.

2. Like that of all genuine folksongs, the origin is unknown (see Type XIII, page 321).

3. The songs of the American Negro are intimately concerned with religion, which is applied to every-day experiences. Evidently this is a song of slavery, in which religious belief becomes a consolation for loneliness.

B: Form

1. After two measures of introduction, the song proper is presented (measures 3-17). The last 4½ measures constitute a refrain, which is then extended, with references to the initial melody, through measure 31. A development of this melody then takes place, until it reappears in full harmonies in measure 50. Another extension of the refrain (measures 64-75) forms a coda.

2. Scarcely any passages are not directly derived from the original song, in either melody or rhythm or both. The connection is perhaps less obvious in measures 28-31.

3. The whole song, with refrain, is presented twice (see B: 1 above).

C: Movement

1. Impressively slow at the beginning, the tempo often fluctuates with the emotional ex-

pression. This fluctuation is especially apparent in the climactic middle part, which involves a continual increase in animation up to the closing measures (48-49), in which a return is made to the original pace.

2. The irregular rhythm familiar to us as the basis of the modern "rag-time" (originally derived from Negro music) underlies the whole piece, frequently, however, alternating with a triple division of the beat. Other interesting rhythms occur, especially in the accompaniment.

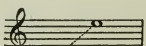
3. With all the diversity of rhythm, the measure-accent is always strongly in evidence.

4. Opposing rhythms in melody and accompaniment often occur, as in measures 36-37:

D: Melody

1. As might be expected, the melody is lyric and vocal.

2. When first presented, the melody lies within these limits:



which cover almost the entire contralto range.

3. Yes, by the rich harmonic setting, and the emotional climax in the middle part.

4. The refrain (measures 13-17), with its downward sequence, contrasts in range with the first part of the song, which involves only a few contiguous tones.

E: Harmony and Accompaniment

1. They are generally full and compact, although in measures 32-35 the arpeggio form is used.

2. In order that the dispersed chords may be heard as a whole, it is necessary to employ the damper pedal; in fact the frequent use of this pedal is indicated in the score. The soft pedal may also be employed in the lightest passages, especially in the last six measures.

3. Yes, several times. Beginning with effects in the lowest register, it deals with more ethereal harmonies in measures 19-31, after which it becomes gradually more ponderous and rich in texture, finally dying out in the chromatic chords of measures 70-75.

4. Emotional richness and vivid contrasts are added to the original melody by the accompaniment.

F: Style

1. There are striking contrasts of tonal volume and registers.

2. A charming interlude is furnished by the harp-like chords of measures 28-31; great dramatic intensity is attained in the middle portion; and the delicate mood recurs near the end, supported by occasional deep octaves in the bass.

3. There is much individuality of style, and a serious sympathy with the spirit of the song.

4. It illuminates and illustrates the simple sentiment of the song in a vivid manner.

5. Compared with the *Spinning Song*, this piece is much more dramatic in effect. While the

Spinning Song follows the graceful, continuous flow of the maidens' chorus, the Negro song is invested with varied rhythms, intense color contrasts, and an overwhelming climax that centralizes the effect of the whole.

G: Composer of the Transcription

1. *Samuel Coleridge-Taylor* was born of an African father and an English mother in London, August 15, 1875, and died in Thornton Heath, England, September 1, 1912.

Coleridge-Taylor

2. His musical studies were pursued chiefly at the Royal College of Music, London, where his early compositions were produced. Besides his activities as composer, he taught violin and also acted as conductor, in which capacity he visited this country in 1904 and 1906, performing his own works.

3. Of his compositions in general, another distinguished member of his race, Booker T. Washington, says:

"His work possesses not only charm and power, but distinction, the individual note. The genuineness, depth and intensity of his feeling, coupled with his mastery of technic, spontaneity and ability to think in his own way, explain the force of the appeal his compositions make."

These words aptly characterize his piano music.

4. His genius was especially displayed in his choral works, of which *Hiawatha's Wedding Feast* and *The Death of Minnehaha* are fine examples. He also wrote orchestral and violin music, and romantic songs.

Other Compositions of this Type

Grades, from I to VII, are indicated by Roman numerals.

	Grade
Alabieff-Liszt: The Nightingale	V–VI
Balakirev-Glinka: The Lark	V
Beethoven-Rubinstein: Turkish March from *Ruins of Athens*	IV
Bendel-Wagner: Walther's Prize Song	V
Chopin-Liszt: The Maiden's Wish	V
Coleridge-Taylor: Deep River	V
Donizetti-Liszt: Reminiscences of *Lucia di Lammermoor*	VI
Grainger: Irish Tune from County Derry	V
Jensen-Niemann: Murmuring Zephyrs	IV
Krug, D: Flowers of Melody from Favorite Operas (Ditson Edition)	II
Mendelssohn-Hoffman: Scherzo from Scotch Symphony	V
Mendelssohn-Liszt: On Wings of Song	V
Rossini-Kuhe: *Cujus Animam* (from *Stabat Mater*)	IV
Schubert-Liszt: *Du bist die Ruh'*	V
Schubert-Liszt: Hark, Hark, the Lark!	V
Schubert-Lange: Serenade	III
Schubert-Heller: The Trout	IV-V
Wagner-Liszt: Elsa's Dream (from *Lohengrin*)	IV-V
Wagner-Liszt: O Thou Sublime, Sweet Evening Star (from *Tannhäuser*)	IV–V
Wagner: Selections from the Music Dramas, edited by Otto Singer (Musicians Library)	IV-V
Wagner-Wollenhaupt: Spinning Song, from the *Flying Dutchman*	V

SUPPLEMENTARY READINGS

Bie: A History of the Pianoforte, Chapter 9.
Grove's Dictionary: Articles, *Arrangement, Transcription.*
Hamilton: Outlines of Music History, Chapter 9, Section 2, Chapter 11, Section 4.

TYPE VII

THE SONATA-ALLEGRO

Foreword

During the seventeenth and eighteenth centuries, music for instruments, either singly or in combination, became immensely popular, especially in Italy and Germany. As a result, composers in those countries vied with each other in inventing and elaborating interesting and symmetrical forms in which to cast their works. It was in Germany, however, toward the close of the eighteenth century, that the most important of all these forms, which we are now to study, was perfected in its essential features. This type we will call the *sonata-allegro*, because it is almost invariably used for the first movement of the classic *sonata* (see Type IX) in its various applications,—the piano sonata, the string quartet, the symphony, etc. It should be observed, however, that the use of the sonata-allegro form is not confined to this first movement, but that it may be employed as the basis of other movements of the sonata, or for other kinds of compositions.

Compared with such simple forms as those of the type already studied, the sonata-allegro form is conspicuous for its *architectural* character, shown in the unity of various details. There are three divisions, in the first of which two *subjects* or *themes* are stated, in contrasting keys; in the second of which portions of these themes are

woven into a more complex fabric; and in the third of which the original themes reappear, this time both in the same key.

As established by Haydn and Mozart, the sonata-allegro form is as follows:

Introduction (optional).
1. Exposition
   (*a*) First subject, in tonic key;
   (*b*) Transitional passage;
   (*c*) Second subject, in key of contrast;
II. Development
III. Recapitulation
   (*a*) First subject, in tonic key;
   (*b*) Transitional passage;
   (*c*) Second subject, in tonic key.
Coda (optional).

With the outlines of this form clearly in mind, we are now prepared to study its appearance in standard compositions.

A: General Facts

1. In what key is the movement written as a whole?

Each of the pieces which go to make up a complete sonata is called a *movement.* It is a recognized principle that an individual piece should be written in a prevailing, or *tonic key,* in which it begins and ends. The last few chords in the piece are an index to this key.

2. What is the length of each large division?

Following the introduction, which, if present, is easily distinguished, the exposition continues until both of the principal subjects have been presented and the double bar is reached, where a repetition of the entire exposition is usually indicated. The development, pursuing a devious

course, ends when the first subject reënters *in its original key.* The recapitulation involves the same material as the exposition. A simple ending, or a more elaborate coda completes the movement.

3. What measures and tempos are found?

Duple or quadruple measure, and a moderately quick pace are characteristic of compositions written in sonata-allegro form. Neither measure nor tempo are, as a rule, conspicuously varied, except that an introduction, when used, is ordinarily much slower than the movement proper.

B: The Exposition

1. If there is an introduction, what is its character and its relation to the rest of the movement?

Introductions are infrequent, especially in piano compositions written in sonata-allegro form. When used, the introduction may consist of only a few measures, that are designed to attract the attention of the hearer and to put him into a receptive mood for what follows; or it may be organically connected with the movement proper, in which case a more elaborate treatment may reasonably be expected.

2. Is the first subject clearly defined? How many measures does it occupy?

Ordinarily the first subject is only a few measures in length, say from 8 to 16. It may end distinctly, with a definite cadence, or it may merge imperceptibly into the transitional passage.

3. Is the first subject vocal or instrumental in character? Sketch the melodic and rhythmic outline of the first unit-phrase.

As a rule, this subject is distinctly instrumental, with decisive, virile rhythms and well-marked figures that may be used in the ensuing development section. For the method of sketching the outlines of the melody, see Type II: C: 3, page 60.

4. What may be said of the harmonies that support the first subject?

Simple chords, especially those of the tonic and dominant, usually support the first subject. These are expressed in an accompaniment which may be thin or full, chordal or arpeggiated, etc.

Further drill may here be given on the recognition of this subject or its motives.

5. Is there a transitional passage, and if so, how long is it?

Rarely, the first subject leads directly to the key of contrast, in which the second subject is to appear. More often, however, there is a transitional passage, which acts as a kind of bridge between the two keys and also between the mood of the first subject and that of the second subject.

6. How is the transitional passage related to the two subjects?

In the works of the older sonata writers (especially Haydn and Mozart), the transitional passage often consisted merely of a succession of runs, which modulated from the tonic key to the key of contrast, and was otherwise unrelated directly to the two subjects. With Beethoven, however, the transitional passage frequently starts as an apparent continuation of the first subject, but alters in character as it proceeds, until it ultimately introduces the mood of the second subject, to which it leads.

7. In what key does the second subject enter? Does this key persist to the end of the exposition?

If the tonic key of the movement is major, we may expect the second subject to enter in the major key founded on its dominant (or fifth of the scale): for instance, if the original key is C major, the new key will be G major. If, however, the tonic key is minor, the second subject will enter regularly in the key of its relative major: for instance, if the tonic key is C minor, the new key will be E-flat major. Regularly, too, the music remains in the new key to the end of the exposition. The student should be prepared to meet exceptions to all these modes of procedure.

8. What divisions has the second subject? Is there a codetta?

Less conciseness and definiteness are found in the second subject than in the first subject. Sometimes the former consists of two or more divisions, in which different tunes appear. The last of these divisions may have a cadencing effect which entitles it to the name of *codetta* (little ending).

9. How does the second subject compare in mood with the first subject?

Haydn often begins the second subject like the first subject, except that it is in the new key, afterward wandering into unexplored fields. But in general, a more distinct contrast is involved, the second subject taking on a song-like character that is often tenderly expressive.

The students may here be drilled on the recognition of the second subject.

10. Does the exposition end decisively, or is it connected to what follows?

Sometimes the exposition ends with a clear cadence in the new key. Occasionally, however, the music proceeds onward without a break, in which case there are often two endings, the one of which leads to the repetition of the exposition, while the other leads to the following development section.

C: The Development

1. Are there subordinate divisions in the development, and if so, what is the length of each?

In the development section, which consists of a free fantasia based mainly upon materials derived from the exposition, the composer may give rein to his imagination and his originality. Since, therefore, the development has ordinarily an unsettled and wandering character, there are often no clearly marked divisions, especially when this section is short. Any obvious change of color, style or material may, however, be regarded as the beginning of a new division.

2. In what key does the development begin? Are there many or remote modulations?

Often the development starts in the key in which the exposition ends, quickly changing, however, to other keys. We may expect to find frequent modulations in the course of a long development, although the keys used in the exposition are avoided. Frequently the dominant of the original key of the movement is reached just before the recapitulation opens.

3. What themes, motives or figures in the exposition are made use of in the development, and where are these most prominent?

While portions of the two subjects are most often taken for development, any other figures from the introduction, transitional passage or codetta may equally well be used.

4. Does new material in the way of themes or figures prominently appear?

In rare cases, the composer constructs his development from practically new material, or introduces an entirely new subject. Ordinarily, however, new figures are employed mainly to emphasize or lead up to climaxes in the emotional thought.

5. In what ways are materials derived from the exposition altered or combined in the development?

Such themes or figures (a) may appear in other keys or registers than those formerly used; (b) may be altered in the supporting harmonies or accompaniment figures; (c) may be treated imitatively by different voices; (d) may be embellished or expanded; and (e) may be colored by dynamic effects or different tone-qualities.

6. Does the development grow in interest, and if so, how is this effect produced?

Devices used by the composer to attract and retain the hearer's attention are: increase in the complexity of the musical design, enrichment of the harmony as the composition progresses, employment of vivid tone-coloring, etc.

7. How does the development lead up to the recapitulation?

Often the development ends in an uncertain manner, as if groping for a way out of its difficulties, which are finally solved when the well-known first subject returns. Sometimes, as in the first

movement of Beethoven's Sonata, Op. 2, No. 1, faint glimmerings of this first subject suggests its reappearance. The final measure or measures usually poise upon a harmony that leads directly into that of the recapitulation.

D: The Recapitulation

1. Does the first subject return exactly as in the exposition? If there are changes, in what do these consist?

Regularly, there are no changes in the first subject, although there are sometimes slight variations in the way of embellishments or strengthening materials (see the first movement of Beethoven's Sonata, Op. 14, No. 1). Sometimes the ending of the first subject is slightly changed to assist the alterations in the transitional passage.

2. How does the transitional passage compare with that in the exposition?

Since the second subject is now to be located in the tonic key, there is no longer a need for the transitional passage as a modulating agent. In order to preserve the proper proportions between exposition and recapitulation, however, this passage is generally retained, altered to conform to the new conditions, and often shortened or made more interesting by the addition of new features.

3. Is the second subject regular in form and key? If not, describe any irregularities.

Regularly, the second subject is simply transposed from the key in which it originally appeared to that of the tonic key of the movement. When this tonic key is minor, the mode of the second subject is regularly changed to minor, although it

often enters in major, becoming minor, however, before the end of the movement.

4. In what does the ending consist? If there is a coda, describe its contents.

In the older sonatas the recapitulation often ended exactly as did the exposition, or with the addition of a few closing chords; except, of course, that the key changed to that of the original tonic. Beethoven, however, generally adds a coda, which often assumes the dimensions of a fourth division, characterized by vivid climaxes and brilliant technical effects.

E: Style

1. What mood or moods predominate in the movement?

Unlike the lyric piece (Type II), the first movement of a sonata often presents at least two contrasting moods, to which the two subjects are an index. The sonata-allegro form may, however, be modified to suit lyric expression (see Type VII-A, page 171).

2. Are there striking climaxes in the movement? If so, where do these occur?

Especial opportunities for such a climax occur in the development and the coda, in either of which the composer may rise to dramatic heights of expression.

3. Point out any important effects of (a) melody, (b) rhythm, (c) harmony which occur in the movement. How does each of these appeal to the listener?

A composer's originality is often shown in his ability to invent devices to stimulate, soothe, surprise or even shock the listener. Two or all three

of the elements mentioned in the question may combine to produce this result.

4. Is the movement compact or diffuse in style?

Sometimes, as in Beethoven's Fifth Symphony (first movement), the ideas are very closely packed together and tersely expressed. Again, as in most of Schubert's sonatas, there is a tendency to wander on, especially in the development, to great length.

5. Is strength or sweetness the predominant factor?

A composition may be stern or even harsh in its harmonies and yet impress us by its vigor and intensity of meaning. On the other hand, one that is merely pleasing in style is apt to lack the more enduring qualities. Occasionally a composer such as Beethoven, for instance, has the rare genius to combine strength and sensuous beauty in equal proportions.

6. How does this compare with a similar composition?

F: Composer

1. What are the principal details of his life?

2. Mention some of the traits of his character.

Great music is always the expression of the life and inner thoughts of its composer. In a musical work, therefore, we may expect to find a reflection of the composer's nature: his sunny, profound, intellectual, or passionate disposition, and even his daily habits, as reflected in the methodical, careless, impetuous or slowly-matured style of his works.

3. What kinds of compositions did he chiefly write?

4. How does his work compare with that of his contemporaries?

In every epoch there are two classes of composers: those who are simply following in the footsteps of their predecessors, and those who are striving after new and original methods. Often a composer, starting out as a member of the first group, has eventually joined the second, or is at least greatly influenced by their ideas.

EXAMPLES OF TYPE VII

Number the measures as described under Examples of Type 1.

I

First Movement From Sonata In F Major

(No. 20 in Peters' Edition)

Francis Joseph Haydn, 1732–1809

A: General Facts

1. In F major.

2. The divisions are as follows:

Exposition, measures 1-46;
Development, measures 47-85;
Recapitulation, measures 86-127.

3. Throughout, the movement is in $\frac{2}{4}$ measure. The tempo as indicated is *allegro moderato* (moderately fast), and this tempo remains unchanged.

B: The Exposition

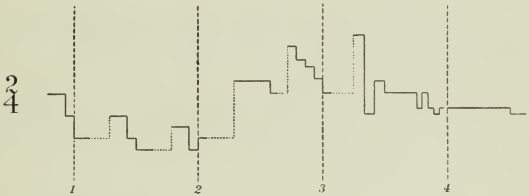
1. There is no introduction.

2. Clearly defined phrases and a final authentic cadence characterize the first subject, which occupies twelve measures.

3. Instrumental, by reason of its irregular rhythms, melodic leaps and detached groups of notes.

The first phrase-unit, four measures long, has this melody in the upper voice:

A sketch representing the variations in rhythm and pitch in this melody gives the following irregular outline:



Embellishments of the above figures occur when they are repeated in the succeeding measures.

4. Simple, detached chords, suggesting tonic and dominant harmony:

and melodic groups, constitute the accompaniment to the melody in the upper voice.

5. There is a transitional passage, a little over eight measures in length.

6. A sportive figure:

derived from the first subject in its embellished form, plays about during the key-changes in the transitional passage, which leads joyously up to the second subject.

7. Save for a short incursion into the key of A-flat major (measures 29-31), the second subject remains constantly in C major, the dominant of the tonic key, F major.

8. Measures 21-28 include the first division, while the second division, beginning in measure 29, extends through the first beat of measure 44. Measures 44-46 constitute a brief ending (or *codetta*).

9. Like the first subject, the second subject is light and gay in mood. Its melody, however, is of a more rippling character.

10. The final decisive cadence in C major which ends the exposition is rendered more emphatic by the pedal tone C, which underlies the last three measures.

C: The Development

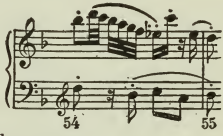
1. We may distinguish three divisions in the development, the first comprised in measures 46-60, the second in measures 61-77 and the third in measures 77-85.

2. Beginning in C major, the development passes through several transient modulations, arriving at the key of A major in measure 60. Regarding the final chord in this key as the dominant of D minor, Haydn then proceeds in the latter key, which is observed until measure 77. Several other keys are then touched upon, until the development rests on the dominant seventh of F major.

3. Four measures of the first subject open the development, after which the playful figure made from this subject is imitated in various voices:

The passage beginning in measure 60 is derived from the transitional passage in the exposition.

4. In measures 54-57 a running figure occurs, thrice repeated in sequence:



Brilliant passage work, beginning in measure 68, continues to the end of the development.

5. New keys are employed for the first subject, which appears in C major, and for the portion derived from the transitional passage (see 3 above), which appears in D minor. Imitative use of a leading figure has been noted in the preceding answer. The brilliant passage beginning in measure 68 constitutes a kind of expansion of the preceding material.

6. Interest is stimulated by the use of new keys and figures, and especially by quickening the notes and expanding the compass in the bravura passage into which the development is finally resolved.

7. A vague and airy effect is imparted to the dominant seventh chord, with which the development closes:

which leaves the hearer with a longing for the chord of F major that immediately follows.

D: The Recapitulation

1. No change occurs until the eleventh measure of the first subject, which closes abruptly on the dominant chord:

2. Since the first subject is made to lead directly to the second subject, the transitional passage is entirely omitted.

3. While the second subject occurs regularly in the key of F major, there are some interesting changes in its structure. A new piece of passage-work runs through measures 101-110, underscored in the last six measures by a prolonged trill on C. There is no change of key such as took place in measures 29-32 of the exposition. The last part of the subject is, however, strictly regular.

4. Except for the change of key to F major, the ending observes the same formula as in the exposition, without additional coda.

E: Style

1. Light-hearted gaiety is the prevailing mood throughout. In this case the two subjects present merely phases of the same mood, and not radically contrasting emotions.

2. In its varied wanderings, the development reaches the first goal triumphantly in measure 60, where it rests on the chord of A. From a quiet beginning in the passage which follows, a more complex and vivid journey ensues, finally culminating on the first note of measure 77. This climax is still further emphasized by a series of chords and runs over an insistent bass (measures 77-83). The two final measures of both exposition and recapitulation form a climax to what precedes them.

3. Grace and variety is afforded by the rhythmic and melodic alteration of the initial

figure from to

Notice how the climax is reinforced by the syncopated rhythms in measures 77-83, also how the effect is further emphasized by the accented chords on the dominant:

Another interesting harmonic coloring is afforded by the change to A-flat in measure 29.

4. Simplicity and directness of expression char-

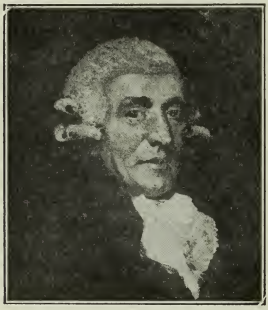
acterize the whole movement. All details aid toward the unfolding of the musical thought, which is unified by constant references to the chief subjects.

5. No great depths of passion are sounded; yet the movement has a youthful vitality and rhythmic force that is joined to constant grace of motion.

6. This question will be treated under the next example.

F: Composer

1. *Francis Joseph Haydn* was born in the Austrian village of Rohrau on March 31, 1732. His parents were peasants. Marked as a musician from early childhood, he became a choir boy in a neighboring town, and eventually at St. Stephens Church, Vienna. After his dismissal from the latter position, in 1748, he suffered the usual hardships of an impecunious and struggling artist; but finding appreciative patrons in the wealthy Hungarian family of the *Esterhazys*, he remained the leader of their musical establishment for many years. Except for two notable journeys to England, his old age was passed in Vienna, where he was held in high esteem. He died there on May 31, 1809.



Haydn

2. Haydn was the possessor of a simple, kindly nature, which was expressed in his devotion to his friends and his unfailing fund of humor. His scrupulous care in manners and dress extended itself also to his compositions, which are models of good taste in materials and structure.

3. Sonatas for piano and for other instruments, string quartets and symphonies are his chief instrumental works, while songs, operas and choral works reach their culmination in his two oratorios,—*The Creation* and *The Seasons*.

4. In perfecting the great classic forms of instrumental music, Haydn accomplished the result for which his predecessors had long been striving. He thus prepared the way for his younger contemporary, Mozart, whose genius enabled him to grasp and enlarge upon what Haydn suggested. Thus while Mozart writes with more elegance and emotional variety, Haydn writes in a vigorous, optimistic vein that is always both healthful and inspiring.

II

First Movement from Sonata Op. 13 (Pathétique)

Ludwig van Beethoven, 1770–1827

A: General Facts

1. In C minor.
2. The divisions are as follows:

Introduction, measures 1-10 (10 measures);
Exposition, measures 11-132 (122 measures), repeated;
Development, measures 133-194 (62 measures);
Recapitulation, measures 195-294 (100 measures);
Coda, measures 295-310 (15 measures).

3. In the introduction, also in the interludes (measures 133-136, 295-298) the measure is quadruple (C), and the tempo is indicated by the word *grave* (very slow and dignified). In the main body of the movement, however, the measure is duple (¢), and the tempo is *allegro di molto e con brio* (very fast and vivacious).

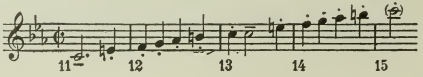
B: The Exposition

1. It is the character of the introduction which justifies the title of *Pathetic Sonata* for the whole of this work. Deep melancholy, interrupted by passionate outbursts of grief, is the prevailing mood. The leading motive:

often reiterated, leads to a climax in measure 9, whence the music flutters down, finally poising on A-flat before plunging into the first subject of the *Allegro*. Twice does the theme of the introduction return in interluding passages (see A: 3 above); while it is referred to also in measures 140-143 and 146-149.

2. Sixteen and a half measures (measures 11-27) are occupied by the first subject, which breaks off on the dominant chord as the impetuous rhythm of the next passages enters abruptly. This subject consists of four unit phrases of approximately four measures each.

3. A compass of two octaves, together with the irregular rhythms, testifies to the instrumental character of the first subject. Consisting of an ascending scale in detached notes, the melody of the first phrase ends with a note that also begins the second phrase:



This melody has the following outline:

4. Much of the melodic subject is over a long rolling pedal note on the tonic, C. In general, the harmony is on conventional lines, with occasional chromatic alterations.

5. Beginning in measure 27, the transitional passage lasts through measure 50,—twenty-three and a half measures.

6. An assertive octave G is twice followed by brilliant downward arpeggios; after which come several modulatory phrases that contain reminiscences of the first subject. Meanwhile the rolling bass rises chromatically from G to B-flat (measures 35-43) that fades away as it prepares for the entrance of the second subject (measures 49-50).

7. We find the second subject entering in E-flat minor instead of E-flat major, as would regularly be the case. A change to D-flat major occurs in measures 63-75, after which several transient modulations bring us to the regular key of E-flat major (measure 89), which continues to the two final chords of the exposition.

8. There are three divisions, the first extending through measures 51-88, the second from measure

88 through the first beat of measure 113, and the third from the second beat of measure 113 through measure 132. This last division, with its suggestions of the first subject (measures 121-125), has the effect of a closing passage.

9. A lighter, more joyous mood pervades the first division of the second subject, with its tripping figure that dances gaily about the accompaniment, quickly bounding from bass to treble register:

A greater earnestness is found in the second division, however, with its persevering climax that breaks into brilliant passage work in the third division.

10. Each of the two endings arrests the attention upon a chord that points inevitably to what is to follow: the first ending upon the dominant seventh of C minor and the second ending upon the dominant seventh of G minor.

C: The Development

1. After the interlude (measures 133-136) we may distinguish two divisions, the one comprised in measures 137-167, and the other in measures 167-194.

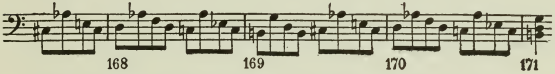
2. Starting in G minor, the interlude modulates to E minor, in which the development proper begins.

Several short modulations lead to a long passage over a persistent G, which, as dominant, points

steadily to the return of the first subject in the tonic key, C minor (measure 195).

3. Appearing in the interlude, the theme of the introduction is heard again in measures 140-143 and measures 146-149 (see B: 1 above), alternating with snatches derived from the first subject. Fragments of the latter figure mount up in the lower part against rolling tones in the upper register (measures 149-159). In measures 171-173 and 179-181 other references are made to the first subject.

4. An arpeggio figure grumbles like distant thunder in measures 167-171 and again in measures 175-179:



Noticeable also is the wide separation of parts where the flute-like treble sports about over the distant bass:

5. Material from the transitional passage (measures 35-45), that was originally derived from the first subject, is played upon during the first division of the development, appearing in various keys and (measures 149-159) reversing its position relative to the accompaniment, since it occurs in the lower register with the waving octaves above.

Some of the melodic intervals of the first subject are widened in measures 171-173 and 179-181.

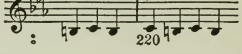
6. Growth in interest is stimulated by changes of key, new presentation of former materials, and especially by the passage over the bass G, in which the higher voices mount steadily upward over a wide compass and in emphatic rhythms.

7. By the long, waving run, which descends through a compass of four and a half octaves, until it reaches its goal in the bass C.

D: The Recapitulation

1. Through twelve measures the first subject is presented exactly as in the exposition. In the thirteenth measure, however, (measure 207) it modulates into new regions.

2. Taking its cue from the descending chords of the first subject, the transitional passage arrives through several groups of these at the chord of C major. Although its material is quite different from that of its companion passage in the exposition, the ending is similar, with its alternating B, C, B, C, etc:



3. The second subject enters in F minor instead of C minor, as we might expect. C minor is reached in measure 237, however, and this key is retained through the regular succession of the second and third divisions.

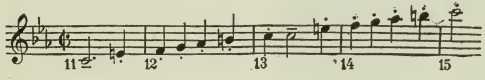
4. A pause on a dissonant chord (measures 293-294) ushers in another four-measure interlude in the style of the introduction, after which the first subject rushes impetuously on, until it explodes in a series of violent crashes.

E: Style

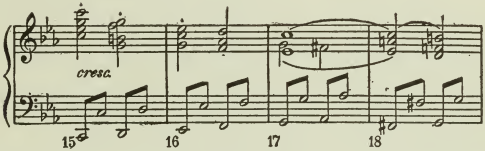
1. Deep melancholy, voiced in the introduction, remains as a background for the conflict between the vehement impulsiveness of the first subject and the tender lightness of the second subject.

2. Yes, toward the end of the development (measures 180-187), and in the final passage.

3. Beethoven's fondness for scale melodies is shown in the first subject, which begins with the scale of C minor with its third omitted:



A fine effect is produced by the chordal descent from this climax against a rising wave of tone in the bass:



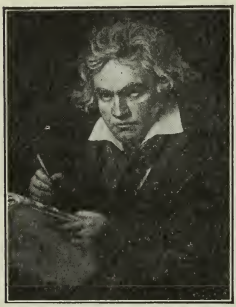
Other important effects have already been touched upon.

5. Strength and sweetness are admirably contrasted and blended.

6. Compared with the movement from the Haydn Sonata (Example I), this composition is more spirited and contrasted in its moods, and more profound in thought. While Haydn expresses mere joy in beauty of sound, Beethoven deals with the deeper emotions of hope or despair.

F: Composer

1. Among the Viennese group of composers who lived in the later eighteenth and early nineteenth centuries, by far the greatest was *Ludwig van Beethoven*, who was born at Bonn-on-the-Rhine, December 16, 1770. His father, a tenor singer, was his first music teacher. Attracting the attention of influential people through his remarkable musical genius, he was sent to Vienna in 1792. After study with Haydn and others and some concert appearances, he devoted himself for the rest of his life mainly to composition. The care of an ungrateful nephew and an ear trouble which finally resulted in total deafness united with money difficulties to make many of his latter days miserable. He died in Vienna on March 26, 1827.



Beethoven

2. Often uncouth in appearance and thoroughly improvident in worldly matters, Beethoven yet possessed a nobility of character that is reflected in the intense and lofty style of his works. A devoted lover of nature, he sought much of his inspiration from fields and hills. Like Haydn, he was ever ready for a joke; and like him again, he was a loyal friend to the circle of those intimates who valued him for the intrinsic qualities which they had the insight to recognize.

3. Beethoven was primarily an instrumentalist,

and his greatest achievement is in his nine orchestral symphonies. In the list of his compositions are also found works for piano alone or in combination with other instruments, string quartets, overtures, choral works and one opera.

4. No one of Beethoven's contemporaries, with the possible exception of Schubert, is worthy of comparison with him. Beginning where Haydn and Mozart left off, Beethoven elevated music from a merely formal art to a medium of intense expression.

Other Compositions of This Type

Grades, from I to VII, are indicated by Roman numerals.

First movement of each of the following:

	Grade
Beethoven:	
Sonata, Op. 2, No. 1, in F minor	IV
Sonata, Op. 10, No. 1, in C minor	IV
Sonata, Op. 10, No. 2, in F major	IV
Sonata, Op. 10, No. 3, in D major	IV–V
Sonata, Op. 14, No. 1, in E major	IV
Sonata, Op. 14, No. 2, in G major	IV–V
Sonata, Op. 31, No. 3, in E-flat major	V
Sonata, Op. 49, No. 2, in G major	III
Sonata, Op. 53, in C major	VI
Sonata, Op. 57, in F minor	VI
Sonata, Op. 90, in E minor	V
Chopin: Sonata, Op. 35, in B-flat minor	VI–VII
Clementi: Sonata, Op. 36, No. 4	III
Grieg: Sonata, Op. 7, in E minor	V–VI
Haydn: Sonata, No. 2, in E minor (Peters' Edition)	III
Sonata, No. 3, in E-flat major " "	IV
Sonata, No. 5, in C major " "	III–IV
Sonata, No. 7, in D major " "	III–IV
Sonata, No. 11, in G major " "	III
Kuhlau: Sonatinas, Op. 55, Nos. 1 and 2	IV
MacDowell: Norse Sonata, Op. 57	VI–VII
Keltic Sonata, Op. 59	VI–VII

	Grade
MOZART: Sonata, No. 5, in F major (Peters' Edition)	III–IV
Sonata, No. 14, in G major " "	III–IV
Sonata, No. 15, in C major " "	III
Sonata, No. 18, in C minor " "	V
SCHUBERT: Sonata, Op. 120, in A major	IV–V
SCHUMANN: Sonata in G minor, Op. 22	VI
SCHUMANN: Sonatina, Op. 118c	IV

SUPPLEMENTARY READINGS

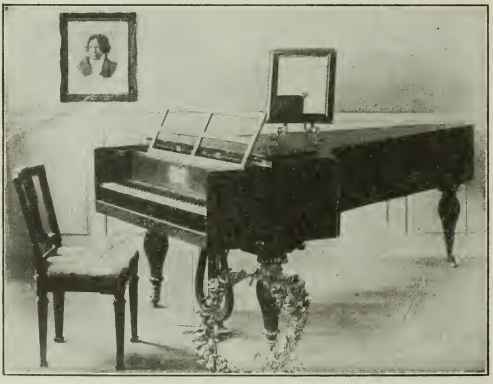
GOETSCHIUS: Lessons in Music Form, Chapter 17
The Larger Forms of Musical Composition, Division 3.

GROVE'S DICTIONARY: Article, *Sonata.*

HAMILTON: Outlines of Music History, Chapter 6, Chapter 7, Section 1.

MACPHERSON: Form in Music, Chapters 14, 15, 16.

SHEDLOCK: The Pianoforte Sonata.



BEETHOVEN'S PIANO, IN BONN

TYPE VII-A

THE MODIFIED SONATA-ALLEGRO

Foreword

It often happens that a composer, wishing to avoid the more complex details involved in the sonata-allegro form, virtually does away with the development division, following the exposition immediately by the recapitulation. Since this modified form is frequently used for the first movement of a *sonatina* (or little sonata), it is sometimes called the *sonatina form.* It is also applicable to slow movements of sonatas, or other lyric pieces, in which the development of the two subjects would be out of keeping with their purely melodic character. Operatic overtures also sometimes adopt this structure.

To analyze a piece in modified sonata-allegro form, follow the questions given under Type VII, omitting those which refer to the development (Section C).

EXAMPLE

Molto Adagio from Sonata, Op. 10, No. 1

Ludwig van Beethoven, 1770–1827

A: General Facts

1. In A-flat major.

2. Exposition, 44 measures.
   Development, 1 measure (measure 45).
   Recapitulation, 45 measures (measures 46-91).
   Coda, 22 measures (measures 91-112).

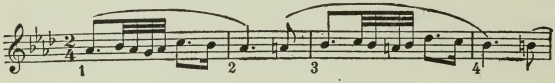
3. $\frac{2}{4}$ measure and a very slow tempo (*molto adagio*) prevail throughout.

B: The Exposition

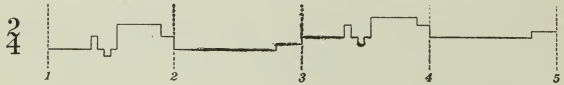
1. There is no introduction.

2. Four evenly-balanced phrases of four measures each constitute the first subject.

3. It consists of a song-like melody, with frequent graceful embellishments. In the first unit-phrase this melody proceeds as follows:



or, sketched in outline, it may be thus represented:



4. Quiet, rich chords support the first eight measures. These are resolved into a smoothly-flowing part in sixteenth notes through the last eight measures.

5. A transitional passage of seven measures connects the two subjects.

6. The transitional passage, made up of pairs of measures that alternate brilliant with soft effects, is in somewhat startling contrast to both subjects.

7. In the key of the dominant, E-flat major, which continues to the end of the exposition.

8. There are no definite divisions.

9. Beginning in the same tender accents, the second subject mounts up to a high register, becoming more joyous and active as it progresses.

10. It ends definitely.

C: The Development

This is represented by a single chord (measure 45), on the dominant of A-flat, to which it leads.

D: The Recapitulation

1. There are slight additions, such as these connections between measures:

and the imitative bass part in measures 50-53.

2. It is two measures longer. Measures 65-70 wander through rich, low chords into vague keys, returning, however, to the dominant seventh of A-flat, on which the second subject begins.

3. It is quite regular.

4. There is a coda, in which the first subject takes new and delightful turns over a syncopated accompaniment that involves new melodic parts. A peaceful ending dies away slowly on the descending tonic chord.

E: Style

1. As befits its lyric character, the movement voices but a single mood, that of serenity and hope.

2. Toward the close of the exposition and the recapitulation occur the points of greatest intensity.

3. The contrasts in the transitional passage present interesting phases of all these elements:

4. While there is no haste in the progress of the thought, its concentration is apparent.

5. Perhaps tenderness is the prevailing factor, although Beethoven's dramatic virility speaks in such passages as the one just quoted (see 3 above).

6. The underlying feeling of strength may be best appreciated by comparing this movement with No. 1 of *Zwei Clavierstücke*, by Mendelssohn, which is written in the same form, but with less contrast of style.

F: Composer

See Example II, F, under Type VII, (page 168)

Other Compositions of this Type

Grades from I to VII are indicated by Roman Numerals

Beethoven: Sonata, Op. 31, No. 2, Adagio movement V
Beethoven: *Andante espressivo*, from Sonata, Op. 81a ..... IV-V
Kuhlau: Sonatina, Op. 20, No. 2. First and last movements III-IV
Mendelssohn: No. 1 of *Zwei Clavierstücke* IV
Mozart,: Sonata in F major, No. 6 (Peters' Edition), *Adagio* movement IV
Schubert: Sonata, Op. 122, *Andante moderato* ..... IV-V

Supplementary Readings

Add to references under Type VII

Goetschius: Lessons in Music Form, Chapter 16.
MacPherson: Form in Music, Chapter 17, (1).

TYPE VIII

THE RONDO

Foreword

An old form of folk-song consisted of a simple chorus, sung by a number of people in unison, after which one of the performers extemporized a solo. The chorus was then sung again, and was followed by a second solo, extemporized by another performer. This process was continued as long as was desired, the chorus always singing the same melody, while each solo was varied in words and music.

We have here the origin of the classic *rondo* (or *round*), so-called because the music invariably came *around* again to the melody announced at the beginning. It should be observed that the three-part forms which we have already considered are really germs of the rondo, since the third part in these forms is virtually a repetition of the first part.

For the present, however, we shall class as rondos only those compositions in which the principal subject occurs at least three times. Accordingly, the simplest formula for the rondo will be:

$$A^1\ B\ A^2\ C\ A^3,$$

in which A represents the principal subject, while B and C represent the intervening divisions, or *episodes*, as they are called. Similar divisions, such as D A^4, may be added, although as a pre-

caution against monotony the appearances of the principal subjects are usually limited to four or five. Generally, too, the rondo closes with a coda.

In addition to the simple rondo, just described, a more highly organized type was developed by Beethoven, especially for use in the concluding movement of his sonatas, in which the sonata-allegro form was combined with the simple rondo form. This higher rondo form, or *sonata-rondo*, begins with the exposition of two subjects, as in the sonata. The first theme then recurs in the tonic key, as in the rondo, after which a new and contrasting division takes the place of the development. The recapitulation and coda follow, as in the sonata-allegro form. Here is the formula:

A^1, Principal Subject, in tonic key;	} *Exposition*
B^1, Second Subject, in contrasting key;	
A^2, Principal Subject, in tonic key;	
C, New division;	
A^3, Principal Subject, in tonic key;	} *Recapitulation*
B^2, Second Subject in tonic key;	
Coda	

A: General Facts

1. In what key is the piece written? Does the key-signature change in the course of the piece?

Modulations may, of course, take place without a change of key-signature. The latter is generally used only when a new key is introduced for an entire large division.

2. What is the tempo-sign and the measure-signature? Do either of these change?

Many rondos are written in a light, free style, with rather fast tempo. There are rondos, however, of a slow and serious character, as may be

seen in the *Adagio cantabile* of Beethoven's Sonata, Op. 13, which is in the simple rondo form.

3. Is the piece in the form of the simple rondo or the sonata rondo?

There may be more than one subject in the simple rondo form. In order, therefore, for a rondo to be in the higher form, it is necessary that a second subject appear at least twice, first in a contrasting key and lastly in the tonic key, as was explained in the Foreword.

4. What is the letter formula for the rondo? Show the length of each division.

Regularly, the secondary appearances of the subject are in the same form and key as at first. Sometimes, however, the subject is abbreviated by the omission of the latter part, or by the elimination of repetitions. To determine the length of the subject, therefore, examine it each time that it occurs, adopting the boundaries which seem most consistent. (For the structure of the subject, see B: 1 below).

5. Is there an introduction? If so, how is it related to the main body of the piece?

Introductions are seldom found except in the works of the later writers of rondos, such as Mendelssohn and Chopin.

B: The Principal Subject

1. What is the form of this subject?

In the works of eighteenth century writers the rondo subject was generally very short, consisting of a single period made of two balancing phrases. Later on, however, we find subjects in two-part or even three-part form.

2. What is the character of the melody?

A rondo subject differs from the principal subject of the first movement in sonata-allegro form in that it is more flowing and tuneful in style, and less easily resolvable into characteristic figures for development. The tune may be sprightly and highly embellished; or it may be of a sustained, lyric character.

3. What is the compass of the melody?

Animated subjects naturally travel over a wider compass than subjects of a more subdued nature.

4. How long is the unit-phrase, and what is the rhythm of the first phrase? Is this rhythm repeated in a balancing phrase?

For the explanation of phrases and their various groupings, see Preliminary Questions, Nos. 17 and 18 (pages 24, 25).

5. What kind of an accompaniment has the principal subject?

Since the melody is the most important feature, the accompaniment is generally slight in texture, voicing conventional harmonies.

6. Examine the other entrances of the subject. Are these precisely the same as on its first appearance? If not, what are the points of difference?

In the later occurrences of the subject, especially, the composer often introduces variants, in order to whet the interest of the listener. Such variants are of a subtle nature, consisting of a more rapid accompaniment, embellishments or imitations of the melody, etc.

C: Episodes and Coda

1. What is the prevailing key in each of the episodes?

The first episode is generally in a nearly related key, the second in a key more remote, and so on.

2. What part of each episode is purely transitional, and what part presents new themes?

New subjects are introduced according to the length and scope of the piece. In a simple rondo each episode may represent merely a slight digression from the principal subject, to which it promptly returns. In a more pretentious rondo, however, one or more new subjects may engage the interest. We have observed (see Foreword) that in the sonata-rondo form the second subject plays an important part, and that a third subject may usurp the place of the development.

3. Are there references to the principal subject in any of the episodes, and if so, how are these references introduced?

Sometimes the principal subject apparently enters during an episode, but in a foreign key. Such a false entrance must not be counted as another A division, in which the subject is always in the tonic key.

4. Point out any especially striking passages in the episodes. What particular feature is involved in each of these?

Each episode may be considered as a little journey taken from one's home, to which a return is finally made. Points of interest, such as unusual harmonies, dramatic climaxes, clever melodic turns, etc., tend to enrich the musical values and to add the charm of adventure to the experience of the listener.

5. Is there a coda? If so, of what is it composed?

Since the coda is intended to collect and emphasize the scattered threads of the narrative, we

may expect it to contain references to the principal subject or to important events that have transpired in the course of the composition.

D: General Style

1. What is the mood of the principal subject? How does it compare with that of each of the episodes?

A central mood or character is given the rondo by its principal subject; and this mood is emphasized by the new point of view broached by each episode. The first episode may show but slight contrast from the subject; but in the second episode this contrast is generally increased. Adverse elements are finally brought into harmonious relations in the coda.

2. Is the composition as a whole soothing or stimulating? Give an illustration of either effect.

While a flowing style is usually associated with our conception of a rondo, it is quite possible for the composer to excite the listener continually by animated rhythms, melodic leaps, etc.

3. Cite any dramatic effect which occurs in the course of the piece.

Even in a quiet composition, the composer often introduces some unexpected turn to vary the monotony.

4. Are the harmonies conventional? How are they treated in the accompaniment?

Much depends upon the composer's skill in the treatment of the accompaniment as a means of enlisting and retaining the auditor's interest. An underlying unity of style must, however, be apparent.

5. Are there imitative effects? If so, cite examples.

Interesting turns are often given to the music when an upper voice is mocked by a lower one, or when a previously-heard strain sounds out in an unexpected place.

6. Compare this with a similar composition.

E: Composer

1. Give dates and places of his birth and death. What events in his life especially influenced his music?

External circumstances often exert a powerful influence on a composer's career. Haydn's engagement with the Esterhazy family, for instance, instigated a long line of orchestral compositions demanded by his position as leader of a prominent musical establishment. Schumann directed his attention solely to composition as the result of a lameness of his fourth finger, caused by a foolish experiment designed to strengthen the finger-chord.

2. If the composer is well-known, mention several compositions for which he is famous.

A composer's reputation with the public at large generally rests upon surprisingly few of his works. Beethoven's *Fifth Symphony* and *Moonlight Sonata*, Handel's *Messiah*, Mendelssohn's *Songs Without Words*,—these are the titles which the composers' names conjure up in the mind of the average music lover.

3. Quote an estimate of the composer as a musician, giving the authority.

Musical biographies, histories or essays may be consulted for such a quotation.

EXAMPLES OF TYPE VIII

Number the measures as described under Examples of Type I.

I

Rondo Movement from Sonata in C Major

(Köchel edition, No. 279; Peters' edition, No. 15)

Wolfgang Amadeus Mozart, 1756–1791

A: General Facts

1. C major. The key-signature does not change.

2. The tempo sign is *Allegretto*, signifying a rather fast pace. Duple measure ($\frac{2}{4}$) is indicated.

3. This piece is in simple rondo form.

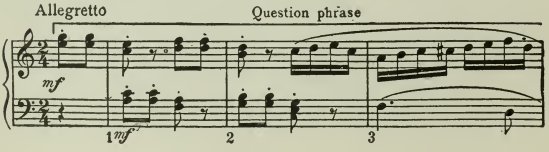
4. The divisions are as follows:

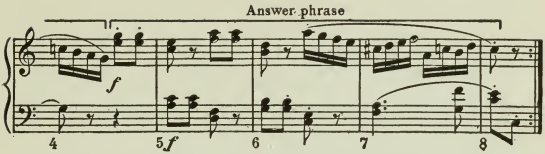
A^1, 8 measures (repeated).
B, 12 measures (measures 9-20).
A^2, 8 measures (measures 21-28).
C, 24 measures (measures 29-52).
A^3, 8 measures (measures 53-60).
Coda, 13 measures (measures 61-73).

5. There is no introduction.

B: The Principal Subject

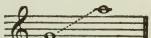
1. This is in period form, made up of two balancing phrases of four measures each, thus:



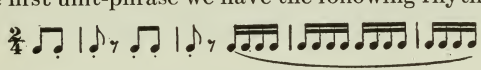


2. It is sprightly and pianistic, with contrasts between staccato and legato passages.

3. A ninth, extending within these limits:



4. The unit-phrase is four measures long. In the first unit-phrase we have the following rhythm:



This rhythm is repeated in the next four measures, except that the last three sixteenth notes are omitted.

5. Imitations of the upper voices constitute the accompaniment part in the first two measures of each phrase, while in the remaining two measures the accompaniment merely suggests the underlying harmonies.

6. There are no variations in the presentation of the subject on its different appearances, except that it is repeated only the first time that it occurs.

C: Episodes and Coda

1. Episode B is mostly in G major, and Episode C is in a A minor.

2. Both episodes are almost wholly transitional in character.

3. Measures 12-16, in Episode B, contain a paraphrase of the principal subject, while refer-

ences to the three-note staccato figure of the subject are heard repeatedly in Episode C, first in one voice and then in another.

4. At the end of Episode B the light downward chromatics prepare the mind of the auditor for the reëntrance of the subject. Pairs of notes in sequence lend especial delicacy to these passages in Episode C:

5. A continuous running passage, the material for which is derived from what has preceded, carries the coda on swiftly to a brilliant close.

D: General Style

1. Light-hearted gaiety is the prevailing mood of the whole composition. This mood is slightly intensified in Episode B, takes a more serious view of life in Episode C, and becomes riotously happy in the coda.

2. Though the insistent rhythms are stimulating in their effects, the rondo as a whole is of a delicate and fanciful nature which soothes, rather than excites the listener. Passages like the following, in which the melody flows in graceful curves, appeal primarily to the pure sense of beauty:

3. The insistent figure in measures 48-50 becomes

more impetuous, until it is abruptly broken off for the return of the principal subject:

4. Simple harmonies are employed throughout. Occasionally these are merely suggested in the lower part (see B: 5 above); while at other times the chord-tones appear in quick succession, as in the passage just quoted (see preceding paragraph).

The latter form of accompaniment, which is called the *Alberti bass* from an Italian composer who is credited with its invention, was very popular in Mozart's time.

5. The imitations in the principal subject have already been cited (see B: 5 above). This same figure, sounding in the bass of measures 28-30, is immediately imitated in the upper voice (measures 30-32). A similar effect occurs in measures 40-44.

6. This question will be treated under the next example.

E: Composer

1. A continuous musical atmosphere surrounded the early life of *Wolfgang Amadeus Mozart*, who was born in Salzburg, January 27, 1756. From the age of three he began to play the harpsichord, inspired by the example of his sister Maria Anna, five years older. Both children were taught by their father, Leopold Mozart, himself distinguished as violinist and composer, who, when Wolfgang was six years old, began a series of

several trips with his two "wonder-children," during which they astonished the courts of Europe by their precocious musicianship.

MOZART

Thus Mozart's musical career was influenced by dilettantes and professional musicians in all the leading countries. In London, *Christian Bach*, one of J. S. Bach's famous sons, inspired him with new ideas; in Italy he imbibed the Italian fondness for formal melody. Later on, at Augsburg (1777) he heard and adopted for use the new Stein pianos; and at Mannheim (1778) he heard the most famous orchestra of his day. In the same year at Paris his study of French opera emphasized his bent toward dramatic music. We should not forget to mention, too, his close intimacy with Haydn, which resulted in mutual musical benefit.

All these early musical influences bore fruit in the brilliant galaxy of compositions which proceeded from his pen during his struggles with poverty and lack of recognition after his marriage to Constanze Weber, in 1781. He died at Vienna December 5, 1791.

2. Of his orchestral symphonies, that in G minor and the *Jupiter*, in C major (both written in 1788) are best-known. Most dramatic of his operas is *Don Giovanni* (1787 at Prague), the popularity of which is contested by his comic opera *Le nozze di Figaro* (The Marriage of Figaro), pro-

duced in Vienna in 1786. Many piano sonatas, fantasias and concertos, chamber compositions, overtures, etc., are also included among his works.

3. "Speaking in general terms, it may be said that the music of Mozart, if lacking the humor, the homeliness and the raciness of that of Haydn, exceeds it in grace, in elegance, and in an exquisite finish, that are entirely his own and distinguish his writings in a notable degree from those of his contemporaries." Stewart MacPherson, *Music and its Appreciation.*

II

Rondo, Last Movement of Sonata, Op. 13

Ludwig van Beethoven, 1770–1827

A: General Facts

1. In C minor. The signature does not change.
2. The tempo sign is *Allegro* (fast), and the measure-signature is ¢ (duple, or $\frac{2}{2}$).
3. In the form of the sonata-rondo.
4. The divisions are as follows:

A^1, (measures 1-17);
B^1, (measures 18-61);
A^2 (measures 62-78);
C (measures 79-120);
A^3 (measures 121-134);
B^2 (measures 135-170);
A^4 (measures 171-182);
Coda (measures 183-210).

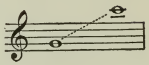
5. There is no introduction.

B: The Principal Subject

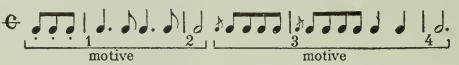
1. Two four-measure balancing phrases form the nucleus of this subject. The second phrase is then repeated, intensified, and is followed by a kind of peroration, five measures long.

2. A light, tripping style characterizes the melody, which is instrumental and climactic in scope.

3. The compass is an eleventh, having these limits:



4. Four measures. The melody of the first phrase has this rhythm:



A different, but similar rhythm occurs in the next phrase.

5. Upward octave arpeggios are sometimes extended and sometimes broken into a zigzag figure.

6. All the entrances of the subject are practically the same in the first eight measures. A^2 is like A^1 throughout; but in the latter half of A^3 the melody is at first transferred to the tenor register, after which there is a modulation to C major; while the latter half of A^4 is shortened, and varied by a high running figure.

C: Episodes and Coda

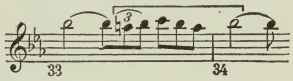
1. Episode B^1 quickly modulates from F minor to E-flat major, in which it remains for the most part until it finally returns to C minor. Episode C is in A-flat major, returning to C minor at the close; and Episode B^2 is mainly in C major.

2. Episode B^1 presents two new themes in measures 25-33 and 44-51. The rest of this episode is transitional. Measures 79-105, of Episode C, are occupied with a new theme, after which preparation is made for the return of the principal subject.

The new themes of Episode B^1 reappear in measures 134-143 and 154-167, Episode B^2.

3. The syncopated figure in measures 12 and 14 of the principal subject:

reappears in measures 25 and 31-32, Episode B^1, also in measure 134, Episode B^2. Again, the rhythm of this figure clothes the contrapuntal voice in measures 83-84, 87-88 and 91-92, Episode C.

4. A bustling triplet figure, first heard in Episode B^1 (measure 33): 

and much in evidence in all three episodes, furnishes an attractive contrast to the rhythm of the principal subject. Slower rhythms and contrapuntal treatment distinguish Episode C. All three episodes are unified by the brilliant scale-run with which they finally usher in the principal subject.

5. In the coda, snatches of the triplet figure are interrupted by crashing chords, after which this figure leads to a climax, when the downward scale emphasizes the dominant chord of A-flat major (measures 198-202). A fragment of the principal subject is now quietly presented in this latter key; and its echo is interrupted by the final abrupt scale-run.

D: General Style

1. It is bright and active, notwithstanding the minor mode in which it is cast. In general, the episodes are composed of busily flowing interludes

and more tranquil themes, although each episode becomes agitated at the approach of the principal subject.

2. It is stimulating as a whole, since the active rhythms and leaping figures of the principal subject predominate. More soothing themes are found in the episodes, such as that in measures 44-50:

3. Intensely dramatic is the rushing downward scale which appears at the close of each episode and twice in the coda.

4. There is much strength and variety in the harmonic structure, in which the chords are well-balanced and euphonious. The latter are often broken up for the accompaniment into arpeggio figures.

5. An interesting example of the sequence occurs between measures 18-21 and 22-25. There are imitations of the triplet figure in measures 51-56 and 143-149. Especially noteworthy is the contrapuntal treatment of the theme in measures 79-105, which includes this imitative passage:

6. Of the two rondos which we have studied, the first is evidently much lighter and simpler in

style. While both have brisk, lively themes, the Mozart rondo sustains throughout an atmosphere of abstract beauty and grace, while the Beethoven rondo involves radical changes of mood, dramatic climaxes and telling color contrasts. Mozart treats the last movement of his sonata as a playful *jeu d'esprit;* Beethoven makes of a movement similarly placed an emotional and vital peroration to the entire work.

E: Composer

1. See answers under Type VII, page 168. Events which reacted on Beethoven's music were his early friendships with the von Breuning family and other influential people; his study in Vienna; his concert playing; and his various irritating troubles, such as the care of his nephew, lack of money and deafness.

2. Among Beethoven's piano works, his *Pathetic Sonata*, Op. 13 (from which our example is taken) and his so-called *Moonlight Sonata*, Op. 27, No. 2 are perhaps most popular. His Fifth Symphony is the best-known of his orchestral works (see Type IX-B, Example II, page 291).

3. "Beethoven stands just at the turning-point of the ways of modern art, and combines the sum of past human effort in the direction of musical design with the first ripe utterance of the modern impulse—made possible by the great accumulation of artistic resources—in the direction of human expression."

C. H. H. Parry:—*The Evolution of the Art of Music.*

Other Compositions of this Type

Grades, from I to VII, are indicated by Roman numerals.

SIMPLE RONDO FORM	*Grade*
Beethoven: *Adagio cantabile*, from Sonata, Op. 13	IV
Scherzo, from Sonata, Op 14, No. 2	IV
Tempo di Menuetto from Sonata, Op. 49, No. 2	II-III
Rondo, Op. 51, No. 1	III-IV
Last movement from Sonata, Op. 53	VI
Vivace, from Sonata, Op. 79	III-IV
Dussek: Rondo, *La Matinée*	IV
Field: Rondo in E-flat major	IV
Haydn: Finale from Sonata in D major, No. 7*	III-IV
Finale from Sonata in F major, No. 9*	III-IV
Finale from Sonata in C major, No. 5*	III
Hummel: Rondo in C, Op. 52	II-III
Kuhlau: Sonatina, Op. 55, No. 1. Last Movement	III
Mozart: Rondo in A minor	IV-V
Last movement from Sonata in F, No. 1*	IV-V
Last movement from Sonata in C minor, No. 18*	V
Schubert: Last movement from Sonata, Op. 53	V
Schumann: *Grillen*, from Op. 12	V
Arabesque, Op. 18	IV

SONATA-RONDO FORM	
Beethoven: Last movement from Sonata, Op. 2, No. 2	V
Last movement from Sonata, Op. 14, No. 1	V
Allegro, last movement from Sonata, Op. 26	V
Rondo, Op. 51, No. 2	V
Last movement from Sonata, Op. 90	V
Von Weber: Rondo brillant (*La Gaieté*), Op. 62	V

SUPPLEMENTARY READINGS

Goetschius: Lessons in Music Form, Chapters 13, 14, 15. The Larger Forms of Musical Composition, Division 2.

Grove's Dictionary: Article, *Rondo*.

Hamilton: Outlines of Music History, Chapter 6, Section 3; Chapter 7, Section 1.

MacPherson: Form in Music, Chapters 12 and 17 (2).

*Peters' Edition.

TYPE IX

THE SONATA AS A WHOLE

Foreword

During the eighteenth century, instrumental music was widely cultivated in its various branches, such as orchestral music, string quartets, and music for solo instruments, especially the piano and violin. As a result, each of these branches became gradually more complex and elaborate, taking on architectural forms, of which the sonata-allegro (see Type VII) is the most highly organized example. Besides such an inward expansion as is shown in the latter form, however, musical works were lengthened by the combination of several pieces or "movements" into *cyclic* (circular) groups. Cycles of dances grouped in this way had already been cultivated by earlier composers under the title of *suite* (see Type XI). To the more pretentious cycles written in the eighteenth and nineteenth centuries, however, several names were applied, such as the *sonata* (sound piece), when the composition was for one or two solo instruments, for instance, the piano alone or with violin; the *string quartet*, when it was for four stringed instruments; the *symphony*, when it was for orchestra; and the *concerto*, when it was for one or more solo instruments with orchestra. All of these forms may be classed together as belonging to the sonata type.

With Haydn and Mozart, the piano sonata regularly has three movements: the first moderately fast, the second slow and the third, or *finale* light and rapid. To the string quartet or symphony a fourth movement in dance style is added between the slow movement and the finale. Beethoven applies the four-movement grouping also to a number of his piano sonatas.

Our list of questions is accordingly prepared for the four-movement structure as it occurs in the classic works. In studying sonatas which have but two or three movements, only the questions which apply to these movements need be regarded. So also, in considering sonatas of exceptional structure, in which the order of movements is changed or other movements are added, the questions may easily be adapted to meet the altered demands.

A: Formal Facts

1. *How many movements has the sonata?*
2. *In what key is each of these?*

Generally the first movement, the minuetto (if there be one) and the finale are all in the same, or tonic key; although the mode may be changed from major to minor or the reverse. A new key, more or less remote from that of the other movements, is ordinarily employed for the slow movement.

3. *In what measure is each of the movements? Does this measure change in the course of a given movement?*

4. *What tempo indication is given for each movement? Is the tempo radically altered while a movement is in progress?*

Ordinarily, except when there is an introduction (see Type VII, B: 1), both measure and tempo remain unaltered.

5. How many measures are there in each movement?

6. What is the time of performance of each movement?

The time of performance depends upon both the number of measures and the pace at which the music is played. A slow movement which contains comparatively few measures, for instance, may occupy more time than a fast movement which has many more measures. Much depends, too, upon the performer's conception of the intentions of the composer, and the amount of liberty which he consequently takes in his interpretation. The answer to this question, therefore, must be only approximate.

Note.—In our present study we shall be occupied chiefly with the general features of the sonata. For a more detailed analysis, each movement should be considered under the special type to which it belongs.

B: The First Movement

1. What is its form? Outline the principal divisions.

Nearly all of the first movements of the classic sonatas are cast in the sonata-allegro form. As exceptions, we may mention the first movements of Mozart's *Sonata in A major* and that of Beethoven's *Sonata, Op. 26*, both of which are in the form of the air with variations (Type V).

2 What is the nature of the subject or subjects? If there is more than one subject how are these subjects related in style?

The possible relations of the two subjects involved in the sonata-allegro form have been pointed out under Type VII, B, page 148.

3. Is there much thematic development? If so, what subject-material is thus treated?

For the nature of thematic development, see Type VII, C: 5, page 150.

4. What is the character of the harmony, and how is it applied in the accompaniment?

Formal, diatonic harmonies, which prevailed in the earlier sonatas, developed with Beethoven and his successors into free, rich and modulatory chord successions. Much of the emotional effect, indeed, depends upon the composer's skill in weaving these harmonies into the texture of the whole.

5. Is the movement in its entirety concise or diffuse in style?

Beethoven's first movements are models of concentration and relevancy of detail. Other writers, notably Schubert, sometimes wander on to tiresome length, especially in the development section.

C: The Slow Movement

1. To what type does the movement belong? Outline the formal divisions.

Often the slow movement is based upon the large three-part form, which is frequently employed in lyric pieces (see Example II under Type II) and in which each part may have subordinate divisions. Other forms are the modified sonata-allegro form (Type VII-A) and the variation form (Type V); while the complete sonata-allegro form (Type VII) and the rondo form (Type VIII) occasionally occur.

2. Are one or more formal melodies used as subjects? Outline the melody at the beginning of the principal subject.

Since the slow movement is essentially lyric in character, we may expect to find it based upon song-like melodies, which, however, may have an instrumental compass.

3. How does the accompaniment support the melody?

Accompaniments may range from those which furnish merely a simple background for the melody to those which involve an elaborate enrichment of the entire emotional effect.

4. Are the phrases generally regular in effect, or are they expanded or contracted?

While most formal compositions are regulated by the recurrence of a unit-phrase of a given length (see Preliminary Question, No. 17), the composer frequently lengthens his phrase to accommodate a more important or intense turn of his thought. Phrases are less often contracted.

D: The Minuet Movement

1. What are the principal parts, and what are their proportionate lengths?

In the time of Haydn and Mozart, the *minuet* (a slow dance in $\frac{3}{4}$ measure), was very popular in Vienna. It was natural, therefore, that they should select this dance to introduce into their larger works of the sonata type, such as symphonies and string quartets. Eventually the minuet quickened in its pace, so that Beethoven, while retaining the same form, sometimes gave it the name *scherzo* (jest).

In the minuet (*minuetto, menuetto*), two dances of the same kind were combined: the menuetto proper and the *trio*, the latter so-called because it was originally written for three instruments. Each of these dances might be in either two-part form (A B) or small three-part form (A^1 B A^2); and they were combined to effect a large three-part form, often with coda.

2. What are the rhythms of the first phrases of the minuet and of the trio? How do these rhythms compare with one another?

Contrast between these two parts is often gained by the introduction of a new and interesting rhythm as foundation for the trio.

3. What is the key-relationship between the principal parts (minuet and trio)?

This relationship is usually simple, consisting often of a change from major to minor, or *vice versa.*

4. What prominent figures are found in either the melody or the accompaniment?

Especially in the trio, the accompaniment is often composed of a repeated rhythmic or melodic group.

E: The Finale

1. To what formal type does this movement belong? Indicate its principal divisions.

A favorite form, especially with Haydn and Mozart, is that of the air and variations. The simple rondo form and the sonata-allegro form are also common; while Beethoven developed and frequently employed the form of the sonata-rondo. Exceptional forms sometimes occur, such

as the fugues in Beethoven's Sonatas, Op. 106 and Op. 110.

2. If there are two or more subjects, what are some of the points of similarity or contrast between them?

A rhythmic subject is often contrasted with one of a smooth, lyric style.

3. Are there alterations in the treatment of the subjects on their reappearances? If so, in what do these alterations consist?

Melodic embellishments, new figures in the accompaniment and imitative melodic fragments are frequent additional features.

4. Is the movement as a whole simple or complex in style?

In the early sonatas the finale was generally of a light, sometimes even trivial style. Beethoven, however, gave quite a new significance to the movement, making it a fitting climax to an elaborate and purposeful art-work.

F: General Style

1. Are there any direct connections between the movements?

Such connections are exceptional in the classic sonatas, although in the sonatas of later composers references to preceding themes are often found, especially in the finale. Ordinarily, too, each movement is distinct in itself; although occasionally the composer indicates that one movement should follow another in immediate succession.

2. What changes of mood are involved in the sonata as a whole?

It may be said that, as a rule, the first movement, with its architectural structure, appeals primarily

to the more intellectual emotions; that the lyric slow movement addresses the more spiritual emotions; that the minuet affords a light diversion; and that the finale, with its persistent rhythms, appeals primarily to physical sensations. The moods of the various movements may be widely contrasted, or they may be but fluctuations of a single emotional state.

3. Is the sonata strictly impersonal in style, or is the personal element made prominent?

Rousseau defined music as "the art of combining sounds in a manner agreeable to the ear." This element of pure beauty of sound and its confinement to formal limits was the chief object of the early sonata writers. Even Haydn and Mozart, nevertheless, struck a note of more personal expression in their later works; and this note was warmly accentuated by Beethoven, whose compositions are thus increasingly affiliated with those of the romantic school (see Type I, E: 1).

4. Does the sonata possess unity as a whole?

In an ideal sonata the movements should be perfectly in keeping with one another, each one retaining the interest of the auditor throughout, and no one movement sounding out of harmony with the others in length or style of treatment.

5. What are some of the chief features of interest?

Each movement should possess some distinctive feature or features that make for variety or contrast.

6. Compare this with another sonata.

G: Composer

1. What are the principal details of his life?

2. Mention some of the traits of his character.

3. What kinds of compositions did he chiefly write?

4. How does his work compare with that of his contemporaries?

For notes on these questions, see Type VII, Section F, page 153.

EXAMPLES OF TYPE IX

Number the measures of each movement as described under Examples of Type 1.

I

Sonata in F Major

(No. 20 in Peters' Edition)

Francis Joseph Haydn, 1732–1809

A: Formal Facts

1. There are three movements.

2. The first movement is in F major, the second in F minor and the third in F major.

3. The first movement is in $\frac{2}{4}$ measure, the second in $\frac{6}{8}$ measure and the third in $\frac{2}{4}$ measure. Each measure continues throughout its respective movement.

4. *Allegro moderato* (moderately fast) heads the first movement; *Larghetto* (rather slow and solemn) heads the second movement; and *Presto* (very quick) heads the third movement. No change in these tempos is indicated during their respective movements.

5. In the first movement there are 127 measures; in the second there are 39 measures; and in the third there are 147 measures. No account

is taken in these figures of the indicated repetitions, which double the length of each movement.

6. If all the repetitions that are indicated are observed, the first movement occupies approximately seven minutes, the second seven and a half minutes and the third three and a half minutes.

B: The First Movement

This movement has been studied in detail under Example I of Type VII, page 154.

1. The movement is in sonata-allegro form, with the following divisions:

Exposition, measures 1-46 (repeated).
Development, measures 47-85.
Recapitulation, measures 86-127.

2. Short, rhythmic figures make up the first subject, while the second subject is composed mostly of graceful running passages. Both subjects are light, delicate and instrumental in style.

3. Portions of the first subject are presented in various ways during the development section.

4. The harmonies, which are employed chiefly to define the structure of the movement, are variously suggested in the airy accompaniment.

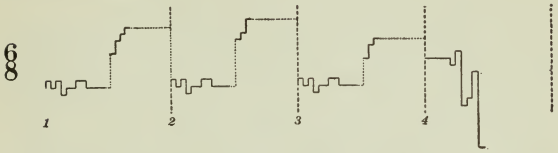
5. Haydn's mastery of clearness and symmetry are shown in this movement.

C: The Slow Movement

1. This movement is in modified sonata-allegro form (see Type VII-A, page 171), with the following divisions: exposition, measures 1-20; recapitula tion, measures 21-39.

2. Both of the subjects, though lyric in spirit, are yet instrumental in style, consisting of frag-

mentary figures, many of which are adorned with trills. In the first four measures the melody has this outline:



3. The supporting chords are broken up into a wavy arpeggio figure that continues through the greater part of the movement.

4. Definite phrase-divisions are obscured during most of this movement by the continuous flow of the melody. Asserted clearly in the first four measures, the first subject leads directly to the second subject, in A-flat major, which proceeds in a varied but unbroken succession up to the double bar. In the second division (measures 21-39) the first subject, suggested in the first three measures, is again followed by the second subject, which continues through the remainder of the movement.

D: The Minuet

Omitted in this sonata

E: The Finale

1. This movement is in the sonata-allegro form, with the following divisions:

Exposition, measures 1-52.
Development, measures 53-93.
Recapitulation, measures 94-147.

2. In melody and rhythm the second subject (which begins directly after the first subject, in

measure 16), is not essentially different from the first subject; although its two divisions, connected by an interlude (measures 27-32) give it a less concise effect than that of the first subject.

3. During its first five measures the first subject, on its reappearance in measure 93, is precisely as in the exposition. An elaborate extension, made up of sequence figures, then leads to the second subject (measure 112). Besides its change of key to F major, the second subject also begins more like the first subject than it did before, but quickly announces its regular progressions (measure 117), after which it continues to the end as at first.

4. Although marked by simplicity of style, the movement contains much graceful and varied harmonic treatment in the form of sequences. Such treatment is found especially in the development, where transient modulations follow each other in rapid succession.

F: General Style

1. No.

2. Keen alertness and increasing activity characterize the first movement; dreamy contentment the second; and innocent gaiety the third.

3. It is wholly impersonal, presenting formal beauty of tonal combinations that voice general moods.

4. Simplicity of style pervades the three movements, which present a cycle of happy experiences.

5. In the first movement we may mention the graceful embellishment of the principal theme, in measures 4-5, and the climactic effect of the

brilliant arpeggios in measures 68-83. Trills constitute the distinctive feature of the *Larghetto*, furnishing frequent decorations, of which those in measures 7 and 8 are striking examples. In the last movement there is scarcely any interruption to the bright, gossipy chatter.

6. This question will be answered under the next example.

G: Composer

For answers to these questions, see Type VII, Example 1, Section F, page 160.

II

Sonata in C Minor, Op. 13 (*Pathétique*)

Ludwig van Beethoven, 1770–1827

A: Formal Facts

1. Three.

2. The first and last movements are in C minor, and the second movement is in A-flat major.

3. Quadruple measure is employed in the introduction to the first movement. This measure changes to duple in the following *Allegro*. There are two short passages during the movement in which the quadruple measure returns.

$\frac{2}{4}$ measure continues throughout the second movement. The duple measure is unchanged in the last movement.

Movement I has two general tempo marks: *Grave* (very slow and dignified) for the introduction and the two short passages which refer to it, and *Allegro di molto e con brio* (very fast and with

energy) for the body of the movement. Movement II is marked *Adagio cantabile* (very slow and in singing style) and Movement III simply *Allegro.* Save for slight fluctuations, these tempos are maintained through the respective movements.

5. In Movement I there are 310 measures (of which the last is a rest); in Movement II there are 73 measures; and in Movement III there are 210 measures.

6. If the exposition is repeated, the first movement occupies nearly eight minutes. Each of the other two movements occupies about four minutes; hence together they take about the same time as the first movement alone.

B: The First Movement

This movement has been studied in detail under Example II of Type VII, page 161

1. The movement is in sonata-allegro form, prefaced by an introduction of ten measures. The regular divisions are as follows:

Exposition, measures 11-132 (repeated).
Development, measures 133-194.
Recapitulation, measures 195-310.

2. The first subject is bold and aggressive in style, while the second subject furnishes a pleasing contrast by its light and playful mood (see Type VII, B: 3, 9, pages 162, 164).

3. There is not much thematic development; although several references are made to the first subject during the development section (see Type VII, C: 5, page 165).

4. Especially rich and full is the treatment of the harmony in the introduction, through repeated chords, blended by pedal effects. There are three

varieties of accompaniment during the *Allegro:* rolling octaves (measures 11-49); dainty, rhythmic chords in the treble register with the second subject (measures 51-88); quickly alternating chord-tones in both hands (measures 89-111). These figures are repeated during the remainder of the movement.

5. The movement is well-knit throughout.

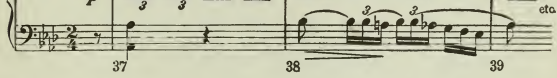
C: The Slow Movement

1. There are the following divisions:

A^1 (measures 1-16);
B (measures 17-28);
A^2 (measures 29-36);
C (measures 37-50);
A^3 (measures 51-66);
Coda (measures 67-73).

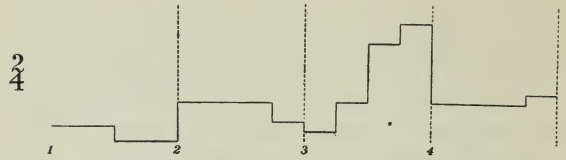
Evidently the form is that of the simple rondo (see Type VIII).

2. Besides the principal subject there is only one distinctively formal melody, which appears in Division C as the soprano part of a duet, with the tenor as an answering voice, in such phrases as this:



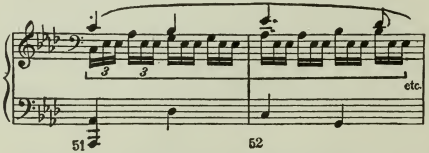
This melody quickly modulates, however, and wanders away to the return of the principal subject.

Here is the outline of the first four measures of the principal subject:



3. Mainly by a waving figure in which sixteenth notes alternate, sounding the chord-tones thus:

In the third entrance of the subject, regular sixteenth notes give place to triplets, thus:



4. While the phrases are in general regular, there is an occasional extension in the episodes.

D: The Minuet Movement

Omitted in this sonata.

F: The Finale

This movement has been studied in detail under Example II of Type VII , page 187

1. The movement is in sonata-rondo form, with the following divisions:

A^1 (measures 1-17);
B^1 (measures 18-61);
A^2 (measures 62-78);
C (measures 79-120);
A^3 (measures 121-134);
B^2 (measures 135-170;
A^4 (measures 171-182);
Coda (measures 183-210).

2. There are three distinct subjects. Of these, the principal subject (measures 1-17), though flowing in style, is yet full of vitality on account of the insistent accent on the first beats of the measures. The second subject has two divisions, the first of which (measures 25-43) is somewhat vague but climactic; while the second (measures 44-61) begins in more precise rhythm. Division C involves a third subject (measures 79-107) of a more sustained lyric style and interspersed with imitative phrases.

3. Division A^2 is exactly like Division A^1. In the ending of Division A^3, however, the melody descends to the lower part and a modulatory passage introduces Division B^2. Division A^4 is shortened, and its ending is enlivened by continuous eighth notes (measures 178-182). Division B^1 is, as we might expect, in the contrasting key of E-flat major; but Division B^2 appears in the tonic key, C, in the major mode, however, and is also altered in its ending.

4. Necessarily, a movement in sonata-rondo form has considerable complexity of structure. Each division is so clearly defined, however, that there is no difficulty in following the formal divisions.

F: General Style

1. No.

2. In the first movement, the introduction voices the deep sadness which has given the name *Pathetic* to the sonata. Contrasting with this mood, the *Allegro* is a passionate outburst of intense emotion, sometimes lightened a bit, as in the second subject, but occasionally recurring to the despairing note of the introduction. A mood of profound calm pervades the second movement, while the activity of an earnest mind seems portrayed in the third movement.

3. While the sonata expresses general emotions, there is evident, especially in the first movement, a strong undercurrent of individual feeling, shown in the varied rhythms and strong climaxes.

4. The proportional lengths of the movements noted in A:5 above, point to the importance of the first movement as the emotional center of the work, from which the moods of the other movements naturally radiate. One feels in listening to the sonata a sense of perfect fitness between the tempestuous first movement, the tranquil *Adagio*, and the active *Finale*.

5. In the first movement we are particularly impressed by the rich, deep harmony of the introduction, and the contrasting registers in the *Allegro*; the low mutterings in measures 167-171 and the high pitch of the succeeding passage (measures 171-175). An attractive feature of the second movement is the duet (see C: 2 above) and the climaxes which it involves. In Movement III contrasting varieties of style and color are continually apparent.

6. Compared with Haydn's Sonata in F, analyzed as our first example, this sonata, though lacking the *naïveté* of Haydn, is yet conceived on a much broader scale, both formally and emotionally. In contrast to Haydn's delicate, tenuous strains, this sonata appears clothed in rich coloring, full chords and varied registers that demand a piano of larger compass and greater sonority. Instead of Haydn's gentle, contented moods, we find in Beethoven the vivid passions and extreme moods of a man of tempestuous emotions.

G: Composer

For answers to these questions, see Type VII, Example II, Section F, page 168.

Other Compositions of this Type

The sonatas quoted under this heading in Type VII are now available for study as a whole.

SUPPLEMENTARY READINGS

Bie: A History of the Pianoforte, Chapters 5 and 6.
Goetschius: The Larger Forms of Musical Composition, Chapter 16.
Grove's Dictionary: Article, *Sonata*.
Hamilton: Outlines of Music History, Chapters 6 and 7.
Krehbiel: The Pianoforte and its Music, Chapters 8 and 9.
MacPherson: Form in Music, Chapter 19.
Shedlock: The Pianoforte Sonata.
Weitzmann: A History of Pianoforte Playing and Pianoforte Literature, Parts 3 and 4.

TYPE X

FUGAL MUSIC

Foreword

In the early Christian church, where the higher forms of music were cultivated, music was almost entirely vocal, and was rendered either by a single voice or by a number of voices in unison. About the middle of the tenth century, however, part-writing, in which two or more contrasting melodies are sung by different voices, began to develop; and during the succeeding five centuries nearly all of the better class of music was written in this style. The art of combining melodies in accordance with certain accepted rules was called *counterpoint*, or *note against note.*

Imitative counterpoint grew rapidly in favor, especially during the thirteenth, fourteenth and fifteenth centuries, when composers invented all sorts of complicated and illusive ways of repeating a theme in various parts. At first all such compositions were called *fugues*, from the Latin word *fuga*, a *flight*, since one voice apparently was in constant pursuit of another. Afterward, however, different classes of fugal music became distinguished, according as the imitation was continuous or interrupted. In the former case the composition was called a *canon;* while from the latter method was developed the *fugue* proper. Instrumental as well as vocal music was eventually written in fugal style.

We shall now study in order three important classes of fugal music.

Class I: The Canon

In this class, the first voice, called the *antecedent*, begins a melody that is soon imitated by the second voice, or *consequent*, which continues to shadow it during the entire composition, except occasionally in the few closing notes. While the canon form is found especially in the works of ancient writers, it is occasionally introduced with good effect into modern works.

Questions

1. What species of canon is used in the composition?

There are several varieties of canon, the most usual of which is the *direct canon.* In this species the notes of the consequent, which are of the same values as those of the antecedent, proceed in the same direction as the latter, and by intervals of the same degree. The *inverted canon* differs from the direct canon only in the fact that each interval is sung by the consequent in the *opposite direction* to that in which it moved in the antecedent.

Less usual forms are the *canon by augmentation*, in which each note of the consequent has twice the value of the corresponding note of the antecedent; the *canon by diminution*, in which the note-values are similarly decreased in the consequent; the *retrograde* or "*crab*" *canon*, in which the consequent sings the notes of the antecedent in reverse order; etc., etc.

2. At what interval is the canon written? Is the consequent above or below the antecedent?

Ordinarily, each note of the consequent is an octave above or below the note which it imitates, in which case the canon is said to be in the *octave.* Any other interval may be observed, however, especially the fourth or the fifth.

3. How long does the antecedent continue before the consequent enters?

The consequent as a rule begins very soon, sometimes within the limit of the first measure.

4. Is the canon finite or infinite?

If the canon comes to a definite ending, it is said to be *finite.* If, however, the natural ending is so interlocked with the beginning that the composition may be repeated *ad libitum,* without break in the imitation, the canon is said to be *infinite.*

5. Describe the key, measure and tempo mark. How long is the canon?

6. Are any other parts present besides those engaged in the canon proper?

Sometimes the canon is enriched by other contrapuntal parts that do not necessarily share in the imitation. Modern writers often create a romantic effect by adding an harmonic accompaniment.

7. Mention any important effects that occur of rhythm, melody, phrasing, mood, etc.

Fugal music is not generally written in the balancing phrase structure of modern music, and is therefore less capable of detailed formal division.

8. Give some facts regarding the composer.

EXAMPLES OF CLASS I

Number the measures as described under Examples of Type I.

I

CANON, *Fate*, OP. 14, NO. 2

Henry K. Hadley, 1871–

1. This is a direct canon.

2. At the interval of an octave. The consequent is below the antecedent.

3. The consequent enters two beats after the antecedent has begun.

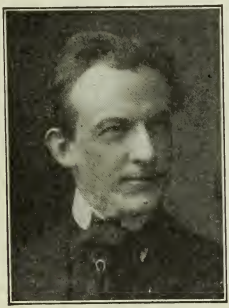
4. The canon is finite, although the direct imitation continues to the end.

5. The key is D-flat major, the measure is $\frac{4}{4}$ and the tempo mark is *andante dolorosamente* (rather slow and in a sorrowful mood). There are thirty measures in all.

6. An accompaniment of occasional notes and detached chords is added.

7. A swaying, even rhythm is clothed with a melody that consists mostly of a varied treatment of the following motive:

Consisting, as it does, of emotional harmonies and expressive climaxes, the piece presents a modern use of an ancient musical form.



HADLEY

8. *Henry K. Hadley* is an American composer,

born in Somerville, Mass., December 20, 1871. He is well-known as orchestral conductor and composer of orchestral and choral works in large forms.

II

Exercise 10 from *Gradus Ad Parnassum*, Vol. 1

Muzio Clementi, 1752–1832

1. This is an inverted canon, inscribed *canon infinito, per moto contrario, e per giusti intervalli* (infinite canon, by contrary movement and by equal intervals).

2. Since the melodic parts move in contrary directions, the intervals are of necessity constantly changing. The key-note, A, however, is answered by C-sharp in the imitative part, an octave and a sixth below the antecedent part.

3. One measure.

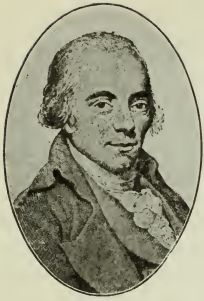
4. As suggested in the title, this is an infinite canon, although a close is provided in the second ending.

5. The key is A major, the measure is $\frac{2}{4}$, and the tempo mark is *allegro moderato* (moderately fast).

6. No.

7. A flowing melody in sixteenth notes is occasionally interrupted by pauses, especially where the syncopated rhythm accompanies an octave jump, thus:

The phrases are irregular, and the style is of the intellectual, rather than the emotional order.



CLEMENTI

8. *Muzio Clementi*, born in Rome in 1752, lived a long life of unremitting labor as pianist, teacher, music publisher and composer. Many distinguished pianists are numbered among his pupils. His *Gradus ad Parnassum* (*Steps to Parnassus*), a collection of 100 piano studies written in all the known styles of his day, is a standard work for the education of pianists. He died in 1832.

CLASS II: THE INVENTION

Invention is the title given by Johann Sebastian Bach to a series of thirty short compositions which he wrote primarily as clavier studies for his sons. Fifteen of these inventions consist of two voice-parts, while the remaining fifteen, sometimes called *symphonies*, consist of three voice-parts. In each invention a leading motive or "subject" is sounded a number of times by alternate voices and under varied circumstances, with interluding material between its appearances. Since the invention furnishes a simple example of the interrupted canon, it becomes a connecting link between the canon proper and the conventionalized fugue form.

QUESTIONS

1. What is the key, measure and tempo of the invention?

2. How long and of what nature is the leading motive?

Sometimes this motive is sung by a single voice, and sometimes another voice enters with it, singing different notes. The motive may be distinguished, however, by its character and the fact that it is immediately imitated by a second voice.

4. How many sections are there in the invention? How long is each section, and to what key does it lead?

An invention is regularly continuous in style and material. There are, however, cadencing points of more or less definiteness, which divide the whole into two or more sections.

5. How many times does the leading motive appear? Are there changes of the original motive in any of these appearances?

Occasionally slight alterations in the intervals of this motive are introduced. Bach is also fond of treating the motive in *inversion* (upside down), as in the inverted canon.

6. Mention any important sequence effects.

Often some interesting figure, perhaps derived from the leading motive, is made into a flowing sequence.

7. What is the general mood of this invention? Are its various parts symmetrical, in portraying that mood?

Although primarily of an intellectual and technical type, each of Bach's inventions presents some dominant mood that is easily distinguished.

EXAMPLE OF CLASS II

Number the measures as described under Examples of Type I.

Two-Part Invention, Number 8

Johann Sebastian Bach, 1685–1750

1. The key is F major, the measure $\frac{3}{4}$. While Bach did not indicate the tempo, a somewhat lively pace is evidently demanded.

2. A jubilant figure, which leaps gaily up the tones of the chord, constitutes the motive, which is one measure long and is announced by the upper voice:

3. The motive is answered an octave lower by the second voice, while the first voice sings a downward scale passage in sixteenth notes that contains a sequential repetition of a four-note figure:

4. There are two sections. The first, measures 1-12, leads to the key of C major. The second, measures 12-34, begins before the first section ends, and finally returns to the tonic key, F major.

5. Counting the inverted uses of the motive, there are twenty-one entrances of the latter. Slight changes in the order of chord-notes occur, such as those in measures 7 and 8. In measure 7 the motive begins with a leap of a fifth, and in measure 8 with the leap of a fourth, instead of a third, as at the beginning. Observe the inverted motive in measures 21-27.

6. Sequences in the use of figures, such as that quoted in measure 2, are frequent, especially in measures 5-7, and measures 26-29. In measures 21-25 the inverted motive appears in sequence

three times in the bass and twice in the treble, thus:

while corresponding sequences occur in the accompanying voice-part.

7. The cheerful, playful mood of the motive is felt throughout the invention. As is customary in the two-part form, the second section is much longer and more diversified than the first. Unity between the two divisions is secured by the use of the same ending formula:

which closes the first section in the key of C, as above, and the second section in the key of F.

Class III: The Fugue

From the study of Class II of fugal music, we have seen how in an interrupted canon the device of frequently *repeating a prominent motive* came to be employed as a unifying factor. From this

principle of repetition was finally evolved the most highly organized of all the contrapuntal forms, namely, the fugue itself: a form which has proved useful for varied and elaborate expression in both vocal and instrumental works. While the final form of the fugue was developed by generations of composers, it reached its perfection in the works of Johann Sebastian Bach, in which symmetry and dignity of architectural proportions is united to genuine musical expression. Since Bach's time, composers have striven to enlarge the sphere of the fugue by employing a greater range of keys and by adding other features; often, however, with a consequent impairment of those classic ideals of unity and simplicity of structure that were maintained by the earlier writers.

In the fugue, the voices enter one by one, alternately singing *subject* and *answer*. This process constitutes the exposition. A development portion follows, in which all the voices are engaged, singing subject, answer, or interluding material in new keys; and the whole concludes by a closing section, in which there is a decisive return to the original tonality.

A striking difference between the fugue and the sonata-allegro consists in the fact that the fugue is based primarily upon a single subject, while the sonata-allegro has two subjects.

Often the exposition of a fugue appears in the course of a composition without the accompanying development. Such a movement is called a *fugato*. We shall confine our present study to the complete fugue.

A: General Facts

1. What is the key, measure and tempo of the fugue? Are there variations in any of these factors?

2. How many voice-parts are there? Are these parts strictly carried out?

Bach's fugues usually consist of from two to five voice-parts, three or four occurring most frequently.

In writing instrumental fugues, especially those for piano or organ, there is a temptation occasionally to introduce other parts, to strengthen or enrich the harmony. Bach seldom yields to this temptation, although it is a common practice with later writers.

3. How long is the exposition? The development? The closing section?

When the last voice has sung either subject or answer, the exposition ordinarily ends. From this point the development extends to the point where the closing section begins, in the tonic key.

4. Is the fugue preceded by a prelude? If so, what is the extent and style of the latter? Has it any marks of similarity or connection with the fugue itself?

A prelude is usually composed of the repetition of some short figure, and may therefore be studied under Type III. Sometimes, however, the prelude assumes a different character, such as the *lyric* or the *fugal.* Bach's preludes as a rule have no direct connection with the fugues which they introduce.

B: The Exposition

1. By which voice is the subject first sung?

In a two-voice fugue the voices may be designated as *upper* and *lower.* When there are three voices, they may be called *upper, middle* and *lower. Soprano, alto, tenor* and *bass* constitute a

four-voice fugue; and in a fugue of five or more voices one or more of these parts is divided, so that there are two sopranos, two altos, etc.

2. How long is the subject?

Ordinarily the subject is anywhere from one to six measures long, although shorter and longer subjects are found occasionally. The subject extends to the first note of the answer.

3. Sketch the subject, and describe its melodic and rhythmic features. Is it climactic?

Either the melodic outline or the notes themselves may be written.

A good fugue subject should increase in interest up to a culminating point. This increase may be effected by one or more of the following factors: (1) quickening of the rhythm, (2) widening of the compass, (3) rise in pitch of the melody.

4. By which voice is the answer sung? Are its intervals identical with those of the subject?

The notes of the answer are regularly a fifth above or a fourth below the corresponding notes of the subject. Thus the *tonic*, or key-note of the scale is answered by the *dominant*, or fifth of the scale. But observe carefully that when the dominant occupies an important place in the subject, it is answered not by the second of the scale, as we might expect, but by the *tonic*. As a result, the answer may diverge from the subject in several of its notes.

5. How does the countersubject compare with the answer?

The melody which is sung by the first voice while the second voice is singing the answer is called the *countersubject*. Generally the countersubject con-

trasts with the answer in rhythm and melodic outline. The countersubject frequently plays an important part in the remainder of the fugue, appearing sometimes above and sometimes below the subject or answer, whenever these occur.

6. Is there an interlude after the answer? If so, how long is it, and of what material is it composed?

If the fugue has but two voice-parts, the exposition regularly closes with the answer, described above. If there are other voice-parts, however, a short interlude generally precedes the entrance of the third voice. This interlude may be made of new material, or, as is more usually the case, its material may be derived from the subject or countersubject.

7. Describe the remainder of the exposition.

After the interlude just mentioned, the third voice enters, singing the subject, and the fourth voice follows, singing the answer. If there are other voices, these enter alternately, in a similar manner. As the last voice to enter finishes either subject or answer, the exposition closes. In rare cases there is a second exposition, in which the voices enter in a different order.

C: The Development and Closing Section

1. What are the principal keys to which modulation is made in the development?

In the classic fugue, emphasis is placed on tonic and dominant keys in the exposition, while in the development the keys to which modulation is made are nearly related to the tonic key, about which they center, and to which they finally return.

2. Is there a stretto? If so, describe the order of voices in it, and the manner in which they are introduced.

Increase in complexity of voice-writing is the rule during the development and closing section, toward the end of which the voices often sing subject and answer in rapid succession, one voice overlapping another in their apparent haste. This part is called the *stretto*, or *contracted passage*. Partial strettos sometimes occur earlier in the development.

3. Is there an organ point during the closing section?

In the concluding measures of a fugue the keynote is often sustained for some time by the bass voice, while the other voices come gradually to a state of rest. Such a sustained tone is called an *organ point*, since it is peculiarly an organ effect produced by holding down a pedal note while the other melodic parts are continued on the manuals.

4. How many times does the subject or the answer occur during the development, outside of the stretto? By which voice is each entrance sung?

Slight variations often occur in the ending of subject or answer. Such variations, however, should not be confused with *false entries* of the subject, in which only a few notes of it are sung.

More elaborate variations include the use of the *inverted* subject, the subject in *augmentation*, in *diminution*, etc. (See Class I, Question 1, of this type, page 213).

When the intervals of subject and answer have certain points of difference, it is easy to distinguish between them during the development. If they are exactly alike, however, the problem becomes more difficult, depending for its solution upon the obvious relations which the entrances bear to one another.

5. Describe the interludes, as to their relative lengths and the use of material derived from the subject or other sources.

In some fugues much is made of interludes, while in others they play a less important part. As a rule, the interludes grow shorter as the fugue progresses, until the stretto is reached.

D: General Style

1. What is the prevailing mood?

Since a fugue regularly has but a single subject, which pervades the whole composition, the mood may be intensified, but is seldom radically altered.

2. Are the melodic parts vocal or instrumental in style?

In order to be vocal, the voice-parts should each have a range of less than two octaves, and should have singable rhythms and intervals.

3. In what respects is this fugue especially interesting or uninteresting?

Much of the interest generally depends upon the attractiveness of the subject, although the form, climactic effects, skill in managing the voice-parts, novelty in treatment of subject-material, etc., each play an important role.

4. Compare this with a similar composition.

E: Composer

1. Give some facts about his life.

2. Is his music chiefly contrapuntal or harmonic?

Bach and Handel were the last of the great contrapuntists. Later composers have written mostly

in harmonic forms, or forms in which chords and their progressions are prime considerations.

3. If possible, quote some criticism of the composer's fugal writings.

EXAMPLES OF CLASS III

Number the measures as described under Examples of Type I.

I

Fugue No. 5, from Volume I of The Well-Tempered Clavichord

Johann Sebastian Bach, 1685–1750

A: General Facts

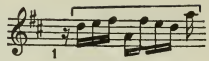
1. The key is D major, and the measure is quadruple (C). A moderate pace is apparently demanded by the nature of the fugue. No radical change in this pace is indicated.

2. There are four voice-parts, all of which are strictly carried out, since the three-note chords which occasionally occur may always be resolved into the proper number of voice-parts. Observe that the octaves that are found in the bass part of the last three measures in some modern editions were written as single notes by Bach.

3. The exposition occupies the first five measures, overlapping slightly into measure 6. Seventeen measures are then devoted to the development, which is followed by the closing section, of five measures.

4. A prelude, thirty-five measures long, pre-

cedes the fugue. This prelude is built upon an eight-note motive:



which somewhat resembles the beginning of the fugue-subject. The mood is light and active; and there is a dramatic climax at the end.

For an analysis of this prelude, see Type 3, Example 1, page 83.

B: The Exposition

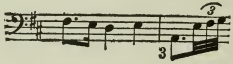
1. By the bass.

2. One measure.

3. A short run of notes ends in a leap to a high note (B), from which the melody stalks down in broken rhythm to F-sharp, the true climax note:

4. By the tenor, which begins on the dominant, A. The intervals are identical with those of the subject.

5. The countersubject begins with the jerky rhythm with which the subject ends, afterwards, however, taking quarter notes against the broken rhythm of the subject:



Contrary to the usual custom, this countersubject plays no part in the rest of the fugue.

6. An interlude of one measure precedes the entrance of the third voice. This interlude introduces a short figure in sixteenth notes, which is afterwards frequently in evidence:

7. Alto and soprano now enter in succession, singing respectively subject and answer. The last

note of the answer is shortened as the next interlude begins.

C: The Development and Closing Section

1. B minor (measure 9); A major (measure 10); G major (measure 11); E minor (measure 15); D major (measure 21).

2. In measures 20-21 the effect of a stretto is given by the occurrence of the dashing run of the subject successively in soprano, alto, bass, tenor and bass again. Neither of these entrances is completed, however. The effect of a partial stretto is given also in measures 11 and 13, in each of which the true entrance of the theme in the upper voice is preceded by a false entrance in the bass.

3. There is no organ point.

4. Measures 6-9 represent a kind of appendix to the exposition, since the subject is again heard in the key of D major, as though given out by a fifth voice (measure 7), but is answered a sixth higher by the soprano (measure 8), which modulates to B minor. In measure 11 the subject enters in the soprano, answered (measure 12) a fourth lower by the alto. Again (measure 13), the subject appears in the soprano, and is answered (measure 14) by the tenor; after which (measure 15) the subject resounds for the last time in its complete form, now in the low bass.

5. An interlude of one measure, which begins on the second beat of measure 6, involves the twice repeated rushing motive of the subject. This motive appears twice also in the next interlude, of two measures, beginning with measure 9, alternating with a sequential use of the motive in sixteenth

notes taken from the third measure (see B: 6 above). From beat 2 of measure 16, a climactic passage which extends to the closing section (measure 23), involves an interplay of the two motives just mentioned, together with the stretto effect (see 2 above). The closing section (measures 23-27) is occupied with subject motives which emphasize the tonic key, D major.

D: General Style

1. Energetic and assertive.

2. They are instrumental in rhythms and compass.

3. Immediately commanding attention by its striking rhythm, the subject is everywhere in evidence, knitting the piece into a compact and unified whole.

4. This question will be answered under the next example.

E: Composer

1. See Type I, Example I, F, page 48.

2. Bach's music is written mostly according to contrapuntal methods, although in his preludes and fantasias he introduces many modern effects. In the two volumes of his *Well-tempered Clavichord*, from the first of which both of our examples are taken, he has left a remarkable and varied series of contrapuntal works. Each of these volumes consists of twenty-four preludes and fugues, one in each major and minor key. Bach adopted a new system of tuning the clavier of his day by which the intervals of the scale were made equal by slightly modifying or *tempering* the true scale, thus permitting a free interchange of keys.

Since the above work was intended as a demonstration of this key-equality, it was named the *Well-tempered Clavichord.*

3. In his *Cours de composition,* Vol. II, Vincent d'Indy, the French scholar and musician, says:

"The understanding of this work of forty-eight preludes and fugues is of equal importance to the composer in learning how to construct a musical and expressive fugue, and to the pianist in acquiring a technique that is accurate, reliable and independent of those academic conventions which almost always tend toward virtuosity and not art."

II

Fugue No. 21, from Volume 1 of the Well-Tempered Clavichord

Johann Sebastian Bach, 1685–1750

A: General Facts

1. The key is B-flat and the measure is $\frac{3}{4}$. A moderately fast pace, which remains unchanged throughout the composition, is implied.

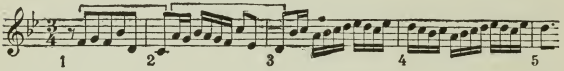
2. There are three voice-parts, all of which are strictly observed throughout the composition.

3. The exposition occupies measures 1-16, the development measures 17-40, and the closing section measures 41-48.

4. Bach's organ style is suggested in the prelude, which is a healthful, bright little piece consisting of passages made of a wavy chord-figure, rapid scale-runs and occasional full, sonorous chords. Except in the general mood, there is no connection between prelude and fugue.

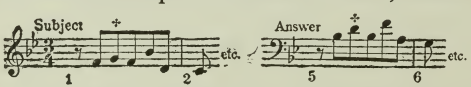
B: The Exposition

1. By the upper voice.
2. Four measures.
3. Beginning in eighth notes in the first measure, a motive is repeated, in the second measure, on the next higher scale-degrees and partly in sixteenth notes. During the next two measures, sixteenth notes which rise still higher (to E-flat) continue a wavy figure:



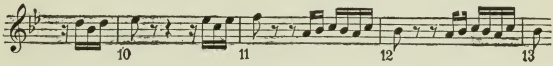
Hence, through its quickened rhythm and rise in pitch, the subject steadily grows in intensity.

4. By the middle voice. Since the subject begins on the dominant, F, this note is answered by the tonic, B-flat, a fourth above. For a similar reason, B-flat is also the third note of the answer. All the other notes of the answer, however, are a fifth above the corresponding notes of the subject; hence the answer begins with a leap up and down a third, in distinction from the subject, in which the voice moves up and down a second, thus:



5. In rhythm and melodic outline the countersubject consistently contrasts with the answer. We observe the syncopated rhythm at the end of the first two measures of the countersubject, and the groups of five repeated notes in the other two measures:

During the entrance of the subject in the third voice (measures 9-13), the countersubject is sung by the middle voice, and a *second countersubject*, of fragmentary character, appears in the upper voice:



Much is made of both these countersubjects throughout the fugue, since, with slight modifications, they accompany each entrance of subject or answer.

6. There is no interlude during the exposition.

7. Immediately after the answer, in the middle voice, the subject reënters in the lower voice (measures 9-13). Regularly, the exposition should close here; but in order to complete the form by a proper response, the upper voice sings the answer (measures 13-17), giving the effect of a fourth voice-part.

C: The Development and Closing Section

1. The exposition closes in the dominant key, F. Measures 17 and 18 modulate to G minor, which key continues to measure 26, there changing to C minor. While other keys are touched upon, no permanent key is reached till measure 37, when the key of E-flat is asserted. The closing section, beginning with measure 41, is in B-flat major.

2. There is no real stretto, although a stretto effect is produced when the middle voice sings half the answer (measures 35-36), but is cut off by the entrance of the subject in the upper voice (measure 37).

3. No.

4. Four and one-half times, as follows:

Measures 22-26, subject in middle voice;
Measures 26-30, answer in lower voice;
Measures 35-36, ½ answer in middle voice;
Measures 37-41, subject in upper voice;
Measures 41-45, answer in middle voice.

5. Interlude I, measures 17-22, fragments of countersubjects in first two measures, inverted motive of subject in last two measures.

Interlude II, measures 30-35: inverted subject motive three times in upper voice, twice in middle voice.

Ending passage, measures 45-48: continuation of last part of subject.

D: General Style

1. Bright and happy.

2. In range, intervals and rhythm the fugue is decidedly instrumental.

3. The continuous flowing movement, punctuated by the upward leaps of the subject, carries the hearer irresistibly on, from one feature to another.

4. Both of the fugues used as examples are cheerful and active in style. The first, however, is more abrupt and energetic, while the second moves gaily along, with a constant undercurrent of sixteenth notes. Compactness of structure characterizes the first fugue, while the second is smoother, and more graceful in outline.

F: Composer

1, 2. See answers under Example I.

3. Dr. Hugo Riemann, in his *Analysis of J. S.*

Bach's Well-tempered Clavichord, characterizes this prelude and fugue as

"Two fresh, healthy pieces without subtleties or mystifications of any kind. The fugue is one of the most pleasing, most unpretending, most harmonious pieces of the Well-tempered Clavichord."

Other Compositions of this Type

Grades, from I to VII, are indicated by Roman numerals.

CLASS I

	Grade
Grieg: Canon, Op. 38, No. 8	IV-V
Jadassohn: Scherzo in Canon Form	IV
Reinecke: Dialogue (Canon), Op. 107, No. 22	II-III
Canon, Op. 268, Bk. II, No. 12	II-III
Schumann: *Canonisches Liedchen*, Op. 68, No. 27	III
Canon from Sonata, Op. 118b	IV
Canon, Op. 124, No. 20	IV

CLASS II

All of Bach's Inventions are fruitful subjects for study. The following, however, are especially recommended:

Two-voice Inventions

No. 1, in C major	III
No. 4, in D minor	III
No. 5, in E-flat major	IV
No. 13, in A minor	IV
No. 14, in B-flat major	IV

Three-voice Inventions

No. 1, in C major	IV-V
No. 4, in D minor	V
No. 8, in F major	V
No. 10, in G major	IV-V

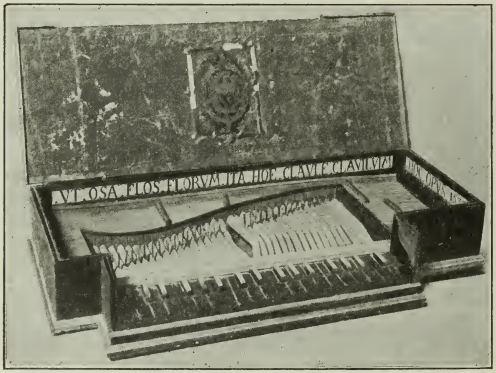
CLASS III

Bach: Fugue in A minor, from *Little Preludes and Fugues*	IV
Preludes and Fugues from the Well-tempered Clavichord, Vol. 1, Nos. 1, 2, 3, 6, 10, 17; Vol. II, Nos. 12, 15	IV-V
Fugue from *Chromatic Fantasie and Fugue*	VI
Frescobaldi: Fugue in G minor (From *Early Italian Piano Music*, in Musicians Library)	V

	Grade
HANDEL: Fughette in C major	II-III
Fugue in D major	III-IV
Fugue in F major	IV
MENDELSSOHN: Fugue in D major, Op. 7, No. 3	V-VI
Prelude and Fugue in F minor, Op. 35, No. 1	VI
Prelude and Fugue in E minor, Op. 35, No. 5	V-VI
RHEINBERGER: Fugue in G minor	VI
A. SCARLATTI: Fugue in A minor (From *Early Italian Piano Music*, in Musicians Library)	IV-V
SCHUMANN: Fugue in D minor, Op. 72, No. 1	IV-V
Kleine Fuge, Op. 68, No. 40	III-IV
Seven Pieces in Fugue Form, Op. 126	III-V

SUPPLEMENTARY READINGS

BIE: A History of Pianoforte Music, Chapter 4.
GROVE'S DICTIONARY: Articles, *Canon*, *Fugue*.
HAMILTON: Outlines of Music History, Chapter 5.
HIGGS: Fugue.
KREHBIEL: The Pianoforte and its Music, Chapter 7.
MACPHERSON: Form in Music, Chapters 20, 21.



ITALIAN CLAVICHORD, 1537
(Metropolitan Museum of Art)

TYPE XI

THE SUITE

Foreword

In the Foreword to Type I it was shown that a form frequently employed by the early composers of clavier music was that of the folk-dance. Such a dance, however, was naturally too short for a pretentious musical work. Accordingly, two methods developed by which this limited scope was enlarged: the one, that of writing variations to the original dance, such as were studied under Type V; and the other that of writing a series of dances in contrasting styles, but all in the same key. Such a series was called a *suite*, or sometimes a *partita*.

Of the early composers of suites, we may especially mention Henry Purcell (1658–1695) in England, and François Couperin (1668–1733) in France. With Bach and Handel, however, the classic suite reached its climax. Succeeding composers, however, have written suites, some of which are in imitation of the ancient styles, while others consist of short romantic movements in distinctively modern dress.

The suite was a direct precursor of the sonata (see Type IX), which was a result of the elaboration and amplification of certain dances of the suite.

A: Form

1. What is the key of the suite? Is this key common to all the movements?

In the classic suites the key and mode remains the same in all the movements. Modern writers do not always observe this convention, however.

2. What are the movements? Are these usual or unusual?

While no strict rules are observed as to the name and number of the movements, certain dances were more often used than others in the suite. Four dances, indeed, were especially employed: the *allemande*, the *courante*, the *sarabande* and the *gigue*; while other dances frequently found were the *minuet*, the *gavotte*, the *bourrée*, etc. A suite often began with a *prelude*; and movements of a lyric or intellectual type were also occasionally introduced, such as the *air with variations* and the *fugue.*

3. What is the measure and tempo of each movement?

Each dance has its characteristic measure and tempo, although this tempo is often quickened. The minuet, for instance, which was originally in slow $\frac{3}{4}$ measure, sometimes takes on a much more rapid pace, especially when used as one of the movements of a symphony.

4. In what form is each movement of the suite?

Early dances are usually in two-part form (A B), although the simple three-part form (A^1 B A^2) occasionally appears.

5. What is the approximate time of performance of each movement, including the repetitions that are indicated?

As in the sonata, the first division of an old dance is almost always repeated. Often the second division also has repetition marks.

B: Style

1. What movements are chiefly contrapuntal, and what ones are chiefly harmonic in treatment?

The classic suites were in general written according to contrapuntal methods, although the formal character of the music invited chord progressions, especially in the cadences. Modern suites often employ the harmonic style.

2. How do the movements differ in rhythm?

Figures or steps which are employed in a given dance determine the rhythm of its music.

3. Mention any striking imitative effects that occur.

In the early suites, fugal music, with its thematic imitation, is often in evidence.

4. Is there any thematic material in common between the movements?

Handel often begins different movements of a suite with similar motives, although this practice is not general.

5. Describe any especially interesting effects of harmony or accompaniment.

While such effects are more common in modern suites, there is a greater emphasis upon chord progressions in the early suites than in other classes of contrapuntal music, owing to the folk-tune character of most of the dances.

6. What is the general style of each movement?

Classic dances range in variety from the serious and dignified to the riotously gay.

7. Compare this with another suite.

C: Composer

1. Give some facts about his life.

2. What distinctive traits of the composer appear in this suite?

Any composer who is not simply an imitator of others is sure to have certain tricks of expression; —accompaniment figures, turns of melody, chord progressions, etc.—which distinguish his music from that of his predecessors. It is such original features as these that give to his works an individuality of style.

3. What other suites has he written?

EXAMPLES OF TYPE XI

Number the measures of each dance as described under Examples of Type 1.

I

Suite For Harpsichord, No. 16

George Frederick Handel, 1685–1759

A: Form

1. G minor. All the movements are in this key.

2. This suite consists of the four most typical dances: *allemande*, *courante*, *sarabande* and *gigue*.

3. The Allemande is regularly in moderately fast $\frac{4}{4}$ measure; the Courante in quick $\frac{3}{4}$ measure; the Sarabande in slow $\frac{3}{4}$ measure; and the Gigue in lively $\frac{12}{8}$ measure.

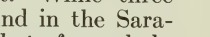
4. In the two-part form (A B), with each division repeated.

5. About two minutes are occupied by each of the first three movements. The Gigue occupies a little over one minute.

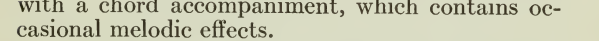
B: Style

1. The Allemande, Courante and Gigue are written in imitative counterpoint. While three and sometimes four parts are found in the Sarabande, the effect of this dance is that of a melody with a chord accompaniment, which contains occasional melodic effects.

2. A regular rhythm underlies the Allemande, consisting chiefly of continuous eighth and sixteenth notes or of alternations of an eighth and two sixteenth notes, as in the opening motive:



In the Courante, the even flow of eighth notes is kept up in one or another of the parts. The even, stately rhythm of the Sarabande is occasionally broken by a dotted eighth and sixteenth, as in the first four measures:



Four beats with quick triple divisions enliven the pace of the Gigue.

3. All the movements with the exception of the Sarabande begin each division with a canonic imitation of the leading motive. Except in the second division of the Gigue, where contrary conditions exist, each of the entrances is taken by the upper voice, which is then imitated by the lower. The Allemande, for instance, begins as follows:

4. There is a strong resemblance between the initial motives of the Allemande and the Courante, thus:

otherwise, no direct connection is apparent.

5. Since the harmony is purely constructive, no striking harmonic effects are observable. Eighteenth century formality of style is apparent in the cadences to the various divisions, each of which ends with a firm chord that is generally preceded by a trill in the soprano part, as in the Sarabande:

6. Energetic, but somewhat reserved in style, the Allemande prepares the way for the light-hearted activity of the Courante. This movement is followed by the grave and stately measure of the Sarabande, which in its turn introduces the hilarious Gigue.

7. This question will be answered under the next example.

C: Composer

1. See Type V:F. As a boy, Handel turned to music in defiance of the wishes of his father, who was bent on his becoming a lawyer. While a member of the orchestra of the Hamburg Opera House (1703–1706), he composed four operas which brought him a reputation that was augmented by subsequent Italian successes. Called to England in 1710, he entered upon a long career as composer of operas and afterwards of oratorios. His indomitable spirit triumphed over two bankruptcies, broken health, and even blindness, which overtook him in 1752.

2. Handel's music is invariably manly, straightforward and full of vitality. As in this suite, his ideas are presented in clear, distinct forms, with no meaningless or unnecessary notes.

3. In 1720 Handel published eight harpsichord suites, which he wrote for his pupils, the daughters of the Prince of Wales. In 1733, nine more suites were published.

II

From Holberg's Time, Op. 40

Edvard Hagerup Grieg, 1843–1907

A: Form

1. G major is the key of the first three and the last movements, while G minor is the key of the fourth movement. The trio of the last movement is also in G minor.

2. The movements are: 1. *Praeludium* (Prelude); 2. *Sarabande;* 3. *Gavotte* (with *Musette*); 4. *Air;* 5. *Rigaudon* (with *Trio*). All these movements are found in the classic suites, although the strict dance character is departed from in the Prelude and the Air.

3. 1. Quadruple measure (𝄴), *Allegro vivace* (fast and lively); 2. $\frac{3}{4}$ measure, *Andante espressivo* (somewhat slow, and expressive); 3. Duple measure (𝄵), *Allegretto* (rather fast); 4. $\frac{3}{4}$ measure, *Andante religioso* (in devout style); 5. Duple measure (𝄵), *Allegro con brio* (fast and energetic).

4. Two-part form is used in the Prelude, and the simple three-part form in the Sarabande and the Air. Both the Gavotte and the Rigaudon are

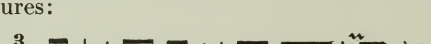
in the large three-part form, in which each part is a complete composition (see Type 1, Example 1, A: 1, page 43).

5. The Prelude occupies three minutes; the Sarabande and the Gavotte each about two and a half minutes; the Air a little over five minutes; and the Rigaudon a little less than five minutes.

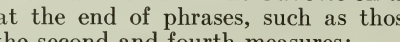
B: Style

1. Only occasional contrapuntal effects occur, since as a whole the suite is harmonic in treatment.

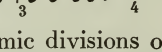
2. Continuous sixteenth notes characterize the Prelude. A somewhat irregular rhythmic design is found in the Sarabande, as in the first four measures:



Decisive climaxes occur in the Gavotte on the long notes at the end of phrases, such as those that begin the second and fourth measures:



There are many quick rhythmic divisions on the first beats in the Air, such as those in the second measure:

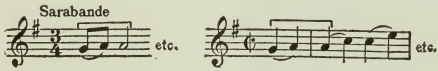


A running movement in eighth and quarter notes is prevalent in the Rigaudon.

3. In several measures of the Sarabande the bass imitates the soprano, as in the fourth measure: Measures 31-34 of the Air contain imitations of the upper by the lower voice. Perhaps the most striking

imitations, however, are those in measures 9-15 of the Rigaudon, where a sequence is constructed from the imitative treatment of the motive of the first measure of the dance. This motive is eventually divided up into a half-measure figure.

4. No important thematic connection is found. The Sarabande and the Gavotte open to the same three notes:

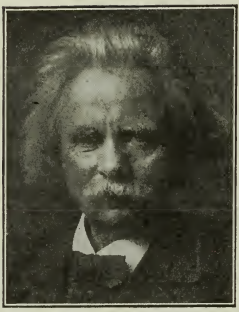


5. Although this suite is written in imitation of the ancient style, distinctively modern effects are frequent. Such effects are found in the appearance of the melody, played by the left hand, on the high notes, with the murmuring accompaniment below (Prelude, measures 9-17, etc.); the arpeggio figures for alternating hands, the massive chords and the generally wide compass of the Prelude; the chords and wavering figure that support the tenor melody in the Air (measures 40-47); etc.

6. While the classic style is predominant, Grieg's romantic tendencies are apparent in the high coloring and emotional expressiveness of the Prelude and the Air.

7. This suite is much more elaborate in form and materials than the Handel suite, Example I. Whereas, too, Handel centers the attention continually on the interplay of melodic parts, Grieg rather emphasizes progressions of chords, which are frequently written with a modern lavishness of component tones.

C: Composer



Grieg

1. Born at Bergen, Norway, June 15, 1843, Grieg showed such unusual musical ability in his early years that he was sent to Leipsic for extensive study. Not long after his return to his native country, he became enthusiastic over Norwegian folk-music, and set to work to embody its traits in his own compositions. His success in this venture is evidenced by the novelty of his style and the widespread recognition of his genius. He died at Bergen, September 4, 1907.

2. In this suite, Grieg attempts to illustrate the kind of music in vogue in the day of Ludwig Holberg (1684–1754), who is called the father of modern Norwegian literature. While Grieg's own refined and tasteful methods are in evidence throughout, it is in the Air that the erratic rhythms and bold dissonances of the Northern school are especially prominent. Such a passage as this, in measures 38 and 39 of the Air, is especially characteristic in its succession of chromatic thirds which rise close below the wavy accompaniment:

3. Besides this suite, which is also available for string orchestra, Grieg published two modern

suites for orchestra or piano, both of which were drawn from his incidental music to Ibsen's drama, *Peer Gynt.*

Other Compositions of this Type

Grades, from I to VII, are indicated by Roman numerals.

	Grade
Bach: English Suites, Nos. 3, 5 and 6	IV-VI
French Suites, Nos. 1 and 5	III-V
Partitas, Nos. 4 and 5	IV-V
Bargiel, W.: Suite in G minor, Op. 31	V
Couperin, F.: Suite in G minor	IV-V
D'Albert, E.: First Suite	V
Grieg: First Peer Gynt Suite, Op. 46	IV-V
Handel: Suites, No. 3, in D minor; No. 5, in E minor:	
No. 9, in G minor	IV-V
No. 10, in D minor	III-IV
MacDowell: First Modern Suite	V-VI
Mozart: Suite in C major	IV-V
Purcell: Suites, I-VIII	III-IV
Reinhold: *Suite mignonne*	III
Schumann: *Papillons*, Op. 2	V
Carnaval, Op. 9	VI
Kinderscenen, Op. 15	III-IV

SUPPLEMENTARY READINGS

Bie: A History of the Pianoforte, Chapters 1 and 2.
Grove's Dictionary: Article, *Suite.*
Hamilton: Outlines of Music History, Chapter 5, Section 2; Chapter 11, Section 2.
Krehbiel: The Pianoforte and its Music, Chapters 5 and 6.
MacPherson: Form in Music, Chapter 24.
Pauer: Musical Form (Dance Music).
Weitzmann: A History of Pianoforte Playing and Pianoforte Literature, Part I.

TYPE XII

THE FANTASIA

Foreword

One of the earliest names applied to compositions for instruments alone was the *fantasia*, or *fanciful piece*. As its title implies, the fantasia is a piece in which the composer, exempt from the restrictions of conventional form, may allow free rein to his imagination, which is fettered only by his own sense of artistic proportions. Frequently the fantasia contained a number of movements, which, however, were written in a much freer style than those of the sonata. Organ fantasias and also fantasias for various combinations of instruments were common before the time of Bach, who has left notable examples of this type, for both clavier and organ.

For our present study we shall class under this head all those works which are somewhat elaborate in their structure, but which do not fall as a whole under any of the types previously presented. Often such a composition derives its form and content, in part at least, from some imaginative and external ideas in the composer's mind, such as a story or a landscape. It may then be classed as *program* music, in distinction to a piece of *absolute* music, which is independent of such ideas.

Since works of this type cover so wide a field, only questions of general import will be presented.

A: Form

1. How many movements are there?

A fantasia may of course consist of a single movement, presumably of somewhat fanciful design. More commonly, however, several movements are found.

2. What is the key, measure and tempo of each movement?

3. What are the proportionate time-lengths of these movements? How long does it take to perform the entire composition?

4. Is there any thematic or other connection between the movements?

Ordinarily the movements of a fantasia are more closely connected than those of a suite or a sonata. Frequently one movement leads directly to the next, and a theme used in one movement will sometimes appear in another.

B: Melody, Phrasing and Accompaniment

1. What kind of themes are used in each movement?

Such themes may be either wandering or definite; they may be purely instrumental, such as running or arpeggio figures; lyric, with expressive vocal melody; harmonic, in the form of a short chord progression, etc.

2. What kinds of accompaniment are used?

See Type 1, D: 1-5, page 39.

3. Are the phrases well-defined?

See Type 1, A: 5, page 36.

4. Are the phrases expanded or contracted? Mention instances.

See Type 9, C: 4, page 197.

C: Style

1. Does the composition increase in interest? If so, where does the climax of interest occur?

Important factors in holding the attention of the auditor are (1) the frequent introduction of new and piquant features; (2) the gradual intensification of the effect by added emotional stress, (3) contrasts of style.

2. What important contrasts appear?

Such contrasts are found especially between the different movements.

3. Are program ideas involved? If so, how are they represented in the music?

If a composer is depicting a scene, he may simulate its general emotional effect by music which is loud or soft, slow or quick, tender or dramatic, etc.; or he may even imitate actual sounds connected with the scene, such as the singing of birds, the purling of a brook, etc.

4. Is interest in the composition excited chiefly by its technical, intellectual, or purely emotional features?

All these factors go to make up the composition, but they are seldom equal in their appeal to the listener.

5. Compare this with another composition of the same type.

D: Composer

1. Give some facts about his life.

2. What individual traits of the composer are prominent in this composition?

3. What other compositions of this type did he write?

EXAMPLES OF TYPE XII

Number the measures as described under Examples of Type I.

I

Fantasia No. 3, in D Minor

Wolfgang Amadeus Mozart, 1756–1791

A: Form

1. There are three movements.

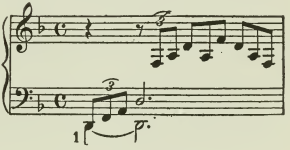
2. The first two movements are in D minor, quadruple measure (𝄴); and the third movement is in D major, $\frac{2}{4}$ measure. *Andante* (rather slow) is indicated for the first movement; *adagio* (very slow) for the second movement; and *allegretto* (rather fast) for the third movement.

3. About three minutes are occupied by the Andante and Adagio together, the first of which is merely a short prelude to the second. The third movement occupies a little less than a half minute. Hence the whole composition takes about four and one-half minutes.

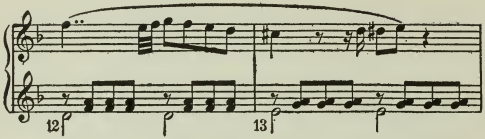
4. While the themes of the three movements are different, one movement leads directly into the next.

B: Melody, Phrasing and Accompaniment

1. A waving arpeggio figure one measure in length is the basis of the Andante movement:



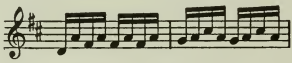
In the Adagio, a song-like motive:



is developed in alternation with an agitated figure in sixteenth notes and with short, scale-wise cadenzas. Sportive, instrumental figures in dainty rhythms leap about in the last movement, as at the beginning:

2. Repeated double notes, often succeeding a fundamental bass tone, support the melody of the second movement:

Composed at first of chord fragments, the accompaniment of the last movement develops into a swaying figure:



returning, however, to the chord suggestions in the last division.

3. In general, yes.

4. In the Prelude (first movement) a phrase of four measures is followed by an expanded phrase of seven measures. In the Adagio, the first two regular groups, of four measures each, are followed by irregular groupings: measures 20-22,

for instance, consist of a phrase contracted to three measures, while measures 23-27 consist of a phrase extended to five measures. Notice also the two extensions by cadenzas (measures 34 and 44).

Regular four-measure phrases in the Allegretto movement are interrupted by the bright cadenza (measure 86). A phrase of seven measures (measures 91-97) and a final phrase of six measures are found after the cadenza.

C: Style

1. Yes. Each of the cadenzas marks a climax point, the most important of which occurs in the last movement (measure 86).

2. With its light, gay style, the last movement is in strong contrast to the serious Adagio. In the last movement a contrast from the exuberant climax of the cadenza is afforded by the return to the bright, tripping theme which opens the movement.

3. No.

4. Emotional effects are paramount in the song-melody of the Adagio, with its dramatic moments, and in the dance-like rhythms of the Allegretto. Technical interest, nevertheless, centers in the cadenzas, while intellectual demands are satisfied by the compact, well-balanced structure.

5. This question will be answered under the next example.

D: Composer

1. See Type 8, Example 1, Section E, page 185.

2. Mozart's genius for Italian-like, flowing melody, delicate embellishments, clearness of struc-

ture and fluent passages in scales and arpeggios is evident in this fantasia.

3. There are three other fantasias for piano: No. 1 in C major (with fugue); No. 2, in C minor; and No. 4, also in C minor, introducing the elaborate sonata in the same key.

II

Hungarian Rhapsody, No. 11

Franz Liszt, 1811–1886

A: Form

1. There are four movements.

2. Movement 1 is in A minor, quadruple measure (𝄴). Its tempo is generally slow, but emotionally erratic (*lento a capriccio*).

Movement II is in A major, duple measure ($\frac{2}{4}$). Its tempo mark is *andante sostenuto* (moderately fast and in sustained style).

Movement III continues the key and measure of Movement II, but is much quicker (*allegro vivace*).

Movement IV is really a continuation of Movement III, although the key changes to F-sharp major, and the pace is quickened to the limit of the pianist's ability (*prestissimo*).

3. About five minutes are required for the performance of the entire piece, divided as follows:

Movement I, two minutes;
Movement II, one and a quarter minutes;
Movements III and IV, one and three-quarter minutes.

4. Except that Movement IV is a continuation of Movement III there is no direct connection between the movements.

B: Melody, Phrasing and Accompaniment

1. Since the first movement has the character of a free improvisation, no definite theme appears. Movement II has the fitful rhythms and erratic melodic outline of Hungarian folktunes. After the lively instrumental runs of Movement III, a stirring folktune appears in Movement IV.

2. Movement I is composed mainly of arpeggio passages. Rhythmic chords, sometimes in the upper register, accompany the melodies of Movement II; lighter chord figures are used in Movement III; and fuller chords and octaves give sonority to the finale.

3. In general, yes; although they are often closely connected.

4. Regular four-measure phrase-units prevail in the second and fourth movements, except at the end of the latter, where an insistent extension occurs. Erratic phrases, however, make up movements I and III. Movement III consists of three and four measure phrases, often extended by brilliant runs.

C: Style

1. The whole composition is a gradual *crescendo* in vital energy, which reaches its maximum only at the very end.

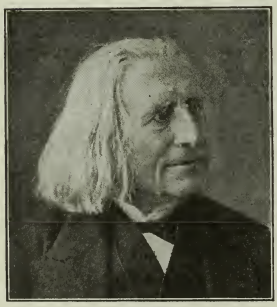
2. Distinct changes of style are apparent in passing from the first to the second movement and from the second to the third movement.

3. No program ideas are directly involved, although the whole composition is a reflection of the Hungarian national temperament.

4. The erratic and contrasted emotional rhythms and melodies upon which the piece is built are rendered more vivid by the scintillating technical effects in which they are clothed. There is little of the intellectual element.

5. Both this piece and the Mozart *Fantasia* (Example I) illustrate the virtuoso style of their respective epochs: the Mozart *Fantasia* reflecting in its delicacy of treatment and graceful decorations the light tone and short compass of the early Viennese pianos, while the Liszt *Rhapsody* employs the richly varied tonal range of the modern concert grand. Mozart's suave, Italian melodies, too, are in strong contrast to the fitful, rhythmic tunes of the Hungarian gypsies.

D: Composer



Liszt

1. *Franz Liszt* was born in Raiding Hungary, October 22, 1811. He died in Bayreuth, July 31, 1886.

Liszt was a boy-prodigy as pianist, arousing the enthusiasm of Beethoven by his playing in Vienna. After phenomenal successes as piano virtuoso, he settled at Weimar as Court Conductor, in 1849,—a position which he retained for ten years. During the remainder of his life, which was spent chiefly in Italy and at Weimar, his reputation as player, composer

and teacher attracted scores of admirers to his side, many of whom afterward themselves became world-renowned musicians.

2. Liszt's broad outlook upon the whole field of music and his amazing fertility in inventing new pianistic effects are displayed in this piece. Another prominent trait is his sympathetic appreciation of the music of the Hungarian gypsies, cultivated during several years' residence among them.

3. He wrote fifteen Hungarian Rhapsodies for piano, some of which are also scored for orchestra.

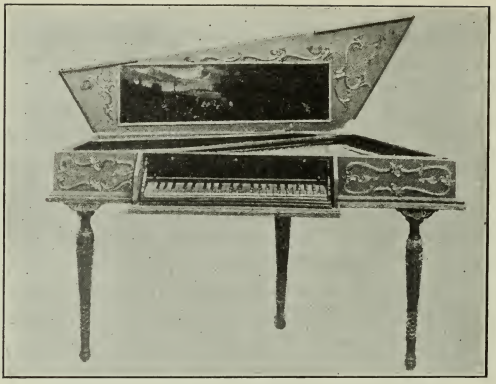
Other Compositions of this Type

Grades, from I to VII, are indicated by Roman numerals.

	Grade
Bach: Chromatic Fantasy	VI
Chopin: Ballade in G minor, Op. 23	VI
Fantasy, in F minor, Op. 49	VI-VII
Liszt: Hungarian Rhapsody, No. 11	VI
Mendelssohn: Fantasy on an Irish Song, Op. 15	IV-V
Fantasy, Op. 28	V-VI
Mozart: Fantasia in C minor, No. 2	V
Fantasia in C minor (with Sonata)	V
Raff: Villanella, Op. 89	V
Schumann: Fantasy, Op. 17	VI

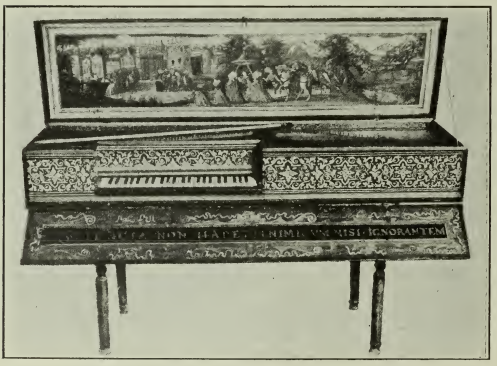
SUPPLEMENTARY READINGS

Bie: A History of the Pianoforte, Chapter 8.
Grove's Dictionary: Article, *Fantasia*.
Hamilton: Outlines of Music History, Chapter 6, Section 3; Chapter 8



Italian Spinet, by Domenico di Pesaro, 1561

(Metropolitan Museum of Art)

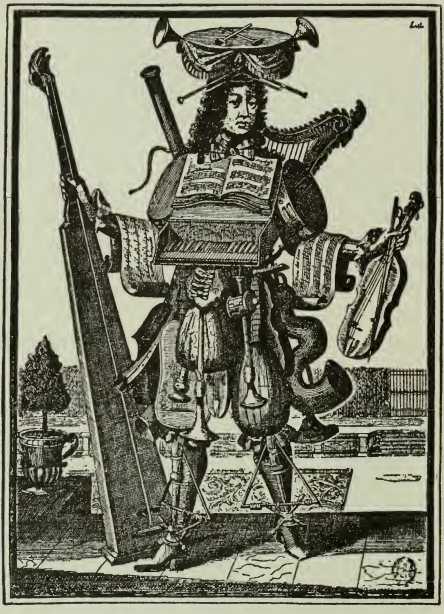


Flemish Double Spinet or Virginal, 1600

(Metropolitan Museum of Art)

PART II

TYPES OF CHAMBER AND ORCHESTRAL MUSIC



INSTRUMENTS OF THE SEVENTEENTH CENTURY
(*From a print of the period*)

PART II

TYPES OF CHAMBER AND ORCHESTRAL MUSIC

General Remarks. In our résumé of the various types of piano music we have incidentally become acquainted with the forms upon which music for all combinations of instruments is based. In studying such music, therefore, we have first to classify the particular composition under its proper type, and then to follow the questions prescribed for that type, eliminating any that apply solely to the piano, and adding any that especially consider the results of combining two or more instruments.

Music for more than one instrument may be classified as either *chamber* or *orchestral.* Chamber music is music of a somewhat intimate character, fitted especially for a room or small hall, and produced by two or more solo instruments playing together. Orchestral music, on the contrary, is music of a larger and more highly-colored scope, in which groups of the same instruments may play upon a single part.

Besides perfecting the form of the sonata, upon which previous composers had long been experimenting (see Type 7, Foreword), Haydn determined once and for all the principal media to which this form should be applied; first, to the *piano sonata;* second, in chamber music, to the *sonata for piano and violin* or other orchestral instruments, the *trio* and the *string quartet;* and third,

in orchestral music, to the *symphony*. We are now to examine again the sonata type as it appears in this new dress.

COMPASS OF THE INSTRUMENTS OF THE ORCHESTRA

TYPE IX-A

CHAMBER MUSIC: THE STRING QUARTET, TRIO, SONATA FOR PIANO AND VIOLIN, ETC.

Foreword

So closely is the form of the sonata identified with chamber music that the names in the above title immediately imply works in sonata structure. The string quartet, for instance, is accepted as a sonata for first and second violins, viola and 'cello; a trio as a sonata for piano, violin and 'cello; a string quintet as a sonata for first and second violins, viola, 'cello and bass, etc.

Our examples include two works in sonata structure, the first for string quartet and the second for piano and violin, both of which are popular combinations. The same list of questions, however, may be applied to any other piece of chamber music which has this structure.

Questions

Sections A, B, C, D, E and G are identical with the corresponding sections in Type IX.

Substitute for Section F in Type IX the following:

F: Ensemble

1. For what instruments is the composition written?

There are many other chamber combinations than those mentioned above, such as the piano

quartet, the string octet, and also groups of wind instruments.

2. Are these instruments treated as of equal importance?

Theoretically in chamber music each instrument has an equal voice. In early works, however, such as the first quartets by Haydn, one instrument (the first violin), has a dominant part, to which the others are subordinate. Later on, and especially in Beethoven's works, a much better balance is secured. In some modern trios, violin and piano sonatas, etc. undue prominence is given to the piano part.

3. Is the composition confined to the natural scope of chamber music, or does it have orchestral tendencies?

While the earlier composers were content to restrict their chamber music to its naturally subtle and intimate style, later composers, beginning with Mendelssohn, seek to imitate the more vivid coloring and wider scope of orchestral music.

4. Quote some passage in which the various parts are distributed with especial skill.

In such a passage, richness and fullness of harmony should be secured, while each instrument still maintains its individuality.

5. Mention some interesting effect of accompaniment.

The slender character of a chamber work gives opportunity for the introduction of many decorative figures as a background for the more decisive themes.

6. Are there any direct connections between the movements?

See remarks under Type IX, F: 1, page 199.

EXAMPLES

Before studying each example, the student should be familiar with the chief characteristics of the instruments involved in the score. For a description of these instruments, see Hamilton's *Sound and its Relation to Music*, Chapter 9.

Number the measures of each movement as described under Examples of Type I.

I

String Quartet in D Major, Op. 18, No. 3
Ludwig van Beethoven, 1770-1827

This may be studied from Payne's Miniature Score. A piano arrangement of Beethoven's Quartets is published in the Litollf Edition.

A: Formal Facts

1. There are four movements.

2. All are in D major except the second (slow) movement, which is in B-flat major.

3. Movement I is in duple measure (¢); Movement II is in $\frac{2}{4}$; Movement III is in $\frac{3}{4}$; and Movement IV is in $\frac{6}{8}$.

4. The first and third movements are marked *Allegro* (fast); the second movement *Andante con moto* (at a moderate pace and with a swinging movement); and the last movement *Presto* (very quick). No radical changes of tempo are indicated in the movements.

5. In the first movement there are 269 measures; in the second movement there are 151 measures; in the third movement there are 168 measures; and in the fourth movement there are 364 measures.

6. Approximately, the time of each movement is as follows: Movement I, six minutes; Movement II, five minutes; Movement III, two minutes; Movement IV, six minutes.

B: The First Movement

1. This movement, which is in the usual sonata-allegro form, has the following divisions:

Exposition, measures 1-107 (repeated);
Development, measures 108b-157;
Recapitulation, measures 158-238;
Coda, measures 240-269.

2. The first subject, with its commanding entrance, lends itself readily to imitation in the different parts:

Strongly contrasting is the restless second subject, with its syncopated rhythm that is emphasized by all the instruments together:

Both subjects are primarily instrumental in style.

3. A short development section consists mainly of the appearance of the first subject and the transitional passage, both of which are varied in key, and otherwise altered.

4. Conventional harmonies prevail in the exposition, except that the second subject is in the unexpected key of C major. The development, however, passes through a number of interesting modulations.

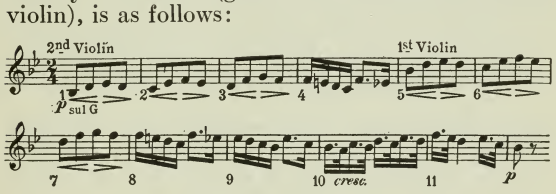
5. The whole movement is straightforward and compact.

C: The Slow Movement

1. This movement is in the simple rondo form, with the following divisions:

A[1], measures 1-12;
B, measures 13-46;
A[2], measures 47-62;
C, measures 63-109;
A[3], measures 110-119;
Coda, measures 120-151.

2. There is only one formal subject, the melody of which (given at first to the second violin), is as follows:



3. In various ways; sometimes by sustained chords, as at the beginning; sometimes by alternating chord-tones, staccato, as in measure 17;

sometimes with repeated or syncopated notes in one or more parts, etc.

4. Extensions of the four-measure phrase-unit are frequent.

D: The Minuet Movement

1. Part I is subdivided into A (eight measures, repeated); and B (54 measures, repeated).

Part II (the trio), also in two-part form, consists of C (12 measures, repeated), and D (24 measures). Part III is the same as Part I, with the omission of the repetition.

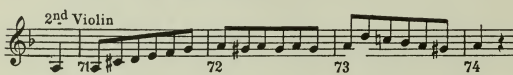
2. While the initial rhythm of the minuet:

is clear-cut and of decided character, that of the trio:

has greater continuity of style.

3. Parts I and III are in D major and Part II is in D minor.

4. In Part II, this figure:



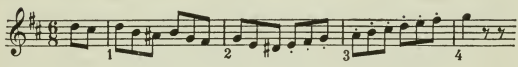
occurs four times in succession, the last time followed by two fragmentary echoes.

E: The Finale

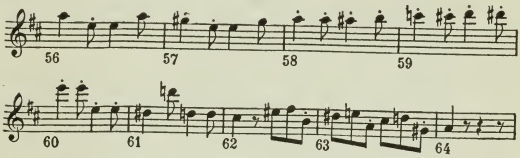
1. This movement is in sonata-allegro form, with the following divisions:

Exposition, measures 1-119a (repeated);
Development, measures 114b-210;
Recapitulation, measures 211-318;
Coda, measures 319-364.

2. A graceful downward curve, followed by an upward scale run, characterizes the first subject:



The second subject is in jerky rhythms, with leaping melodic outline:



3. No radical change in the treatment of the subject appears in exposition and recapitulation, except that in the recapitulation the second subject is regularly transposed to the tonic key, D major.

4. While the instruments engage in many delicate effects of repartee, the movement as a whole is clear and straightforward.

F: Ensemble

1. For first and second violins, viola and 'cello.

2. Although the first violin generally has the leading part, each of the other instruments plays with freedom, within its own sphere.

3. It is genuine chamber music.

4. In the following passage from the *Andante* movement (measures 5-12) the first three measures of the theme are repeated by the first violin, while the second violin, which had played these measures an octave lower in the first three measures of the movement, continues a figure derived from the fourth measure of the theme. Meanwhile other rhythmic figures are played by viola and 'cello:

5. When the theme returns for the third time (A^3), it is accompanied by a wavy figure in the viola and by the figure derived from its fourth

measure, which now is taken by the 'cello:

6. No.

G: Composer

Answers to these questions will be found under Type VII, Example 2, Section F, page 168.

II

Sonatine, Op. 100, For Violin and Piano

Antonin Dvořák, 1841-1904

A: Formal Facts

1. Four.

2. All are in the key of G, which is major in all but the second movement, where it is minor.

3. Movement I is in $\frac{3}{4}$, Movement II is in $\frac{2}{4}$, Movement III is in $\frac{3}{4}$, and Movement IV is in $\frac{2}{4}$.

4. Movement I is marked *Allegro risoluto* (fast and with determination); Movement II, *Larghetto* (at a leisurely rate); Movement III,

Molto vivace (very lively); and Movement IV, *Allegro* (fast). No radical change of tempo occurs in the first three movements, although measures 44-55 of Movement II are slightly faster than the rest of the movement (*poco più mosso*). In Movement IV a much slower tempo is indicated for measures 106-149, and for the corresponding passage in measures 295-338.

5, 6.	*Measures*	*Approximate Time of performance*
Movement I,	195	5 minutes
Movement II,	87	4¼ "
Movement III,	85	2½ "
Movement IV	379	6 "
Total	746	17¾ "

B: The First Movement

1. This movement, written in sonata-allegro form, has the following divisions:

Exposition, measures 1-67b;
Development, measures 68-111;
Recapitulation, measures 112-183;
Coda, measures 183-195.

2. The first subject is bold and aggressive in its first four-measure phrase, but more suave in the answering phrase. A similar contrast is found in measures 9-16. Delicate and playful in mood, the second subject (measures 37-60) contrasts well with the first subject.

3. Material from the first subject is treated throughout the development, which is comparatively short.

4. Euphonious and well-balanced harmonies prevail, with interesting modulations, such as the

change to B-flat major in measures 68-79, and to D-flat major in measures 80-89. In the exposition the second subject occurs in E minor, the relative to the tonic key, G major. The accompaniment, much varied in style, is now assertive in rhythm and now rippling with scale-wise or arpeggio figures.

5. It is concise.

C: The Slow Movement

1. This is a lyric piece (Type II), with the following divisions:

Part I, measures 1-39;
Transitional passage, measures 40-43;
Part II, measures 44-71;
Part III, measures 72-87.

2. Part I begins with a repeated eight-measure melody that is followed by a more elaborate section in B-flat major. In Part II there is a graceful subject, first announced by the piano over arpeggiated chords. Again appearing in Part III, the first eight measures of the initial subject are followed by dreamy reminiscences of its principal motive.

The violin melody of the first phrase of the first subject has the following pitch outline:

3. In the beginning by chords (measures 1-24), sometimes resolved into melodic parts; then by a flowing arpeggio figure:

In Part II a slow trill in sixteenth notes, played first by the violin and then by the piano, forms a background to the melody. In Part III, a chord accompaniment is mainly employed.

4. Except in the transitional passages (measures 40-43, 60-71), the four-measure phrase-unit is strictly observed.

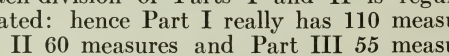
D: The Minuet Movement

1. This movement, here called a *scherzo* (page 197), has the following divisions:

Part I, measures 1-55;
Part II, measures 56-85;
Part III, a repetition of Part I.

Each division of Parts I and II is regularly repeated: hence Part I really has 110 measures, Part II 60 measures and Part III 55 measures. Part I is thus nearly as long as the other two parts together.

2. Parts I and II begin with these rhythms:

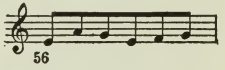


Evidently Part I is based upon a much more erratic rhythm than Part II.

3. Parts I and III are in G major. Part II is in the key of the dominant, C major.

4. In Part I the rhythmic figure of the first two measures (see 2 above) flavors the whole structure. A violin figure:

also serves as an interesting accompaniment. The following figure is prominent as accompaniment in the trio:



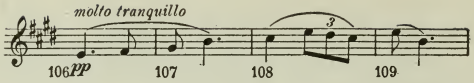
E: The Finale

1. This movement is in sonata-allegro form, with the following divisions:

Exposition, measures 1-150;
Development, measures 151-219;
Recapitulation, measures 220-339;
Coda: measures 339-379.

2. Examining the melodic part of the first phrases of the two principal subjects:

we find that while the first is rhythmically varied, the second is of persistently jerky rhythm. In pitch outline, the first subject has at first a strong downward trend; while the second wavers about a given pitch (E). Compared with these themes, the lyric division of the second subject (measures 106-149) has a smoothly flowing, though rhythmically varied melody, of which the initial upward trend is in contrast to that of the first subject:



3. In the recapitulation the first subject is much shortened, and its accompanying harmonies are varied. Whereas the two divisions of the second subject were respectively in E minor and E major in the exposition, they appear in G minor and G major in the recapitulation.

4. While the movement is somewhat intricate in structure, the simplicity of its melodies and their accompanying harmonies makes it easy for the hearer to grasp.

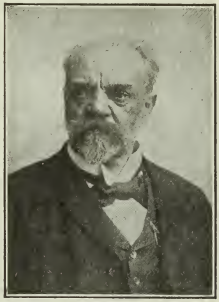
F: Ensemble

1. Violin and piano.
2. Yes.
3. It is true chamber music.
4. In Movement I, measures 96-102, there is an interesting exchange of melodic and accompanying parts between piano and violin. A similar exchange occurs in the coda (measures 183-186), and at various other points throughout the sonatine.
5. New and attractive rhythmic figures give unexpectedness to the accompaniment. Observe, for instance, the leaping accompaniment motive of Movement I, measures 29-30:

6. There are no direct connections, although the family resemblance of the themes is apparent.

G: Composer

1. A native of Bohemia, Antonin Dvořák was born September 8, 1843, the son of an innkeeper. As a result of early musical promise, he went to Prague, where his budding genius was finally recognized by prominent musicians, such as Smetana and Brahms. In 1890 he became professor at the Prague Conservatory, and during 1892-5 he was director of the National Conservatory at New York. The remainder of his life was spent at Prague, where he died May 1, 1904.



Dvořák

2. Dvořák had the simple tastes and love of home characteristic of the peasant class. His ruling passion, music, was early fed by the stores of Bohemian folktunes heard in his youth; and the "homey" flavor of these tunes pervades all his music.

3. Among Dvořák's works are several operas and large choral works; chamber and orchestral music, the latter including several symphonic poems and five symphonies, of which the last, *From the New World*, is based upon the distinguishing traits of Negro music.

4. Dvořák may be classed among those "national" composers who have sought at once to show their patriotism and to enrich general musical resources by employing the idioms and phraseology of national folktunes. Themes of this kind he treats with a "love of exotic color, odd rhythms, sudden excursions in tonality, curious melodic intervals" which make him a distinguished figure among his contemporaries.

Other Compositions of this Type

Any of the standard string quartets, trios, sonatas for violin and piano, etc., may well be studied. The following are especially recommended:

STRING QUARTETS

Beethoven: Quartet, Op. 59, No. 2, in E minor.
Brahms: Quartet, Op. 67, in B-flat major.
Dvořák: Quartet, Op. 96, in F major (on Negro themes).
Haydn: Quartet, Op. 54, No. 1, in G major.
Mozart: Quartet, No. 1, in G major (dedicated to Haydn).
Schubert: Quartet, Op. 29, in A minor.

SONATAS FOR PIANO AND VIOLIN

Beethoven: Sonatas, Op. 12, No. 3; Op. 24; Op. 30, No. 3; Op. 47 (*Kreutzer*).
Brahms: Sonata, Op. 78.
Converse: Sonata in E minor.
Corelli: Sonata in E minor.
De Lamarter: Sonata in E flat.
Fauré: Sonata, Op. 13.
Foote: Sonata, Op. 20.
Franck: Sonata in A.
Godard, B.: Sonata, Op. 12.
Grieg: Sonatas, Op. 8; Op. 13; Op. 45.
Handel: Sonata No. 1 in A major. (Ditson Edition, No. 321.)
Haydn: Sonata in G major.
Mozart: Sonatas, No. 3, in D major; No. 17, in A major.
Purcell: Sonata in G minor.
Schubert: Sonatines, Op. 137, Nos. 1, 2, 3.
Sjögren: Sonata, Op. 19.
Tartini: Sonata in G minor. (Ditson Edition, No. 351.)

SUPPLEMENTARY READINGS

Dunhill, Thomas F.: Chamber Music.
Grove's Dictionary: Articles *Chamber Music, Quartet, Trio*, etc.

HAMILTON: Outlines of Music History, Chapter 7, Section 1; Chapter 10, Section 1.
KILBURN: The Story of Chamber Music.
LEE, E. MARKHAM: On Listening to Music, Chapter 5.
MACPHERSON: Form in Music, Chapter 22, Section 3.

THE FLONZALEY QUARTET

TYPE IX-B

ORCHESTRAL MUSIC: THE SYMPHONY

Foreword

Consisting of an aggregation of independent parts, each of which is distinguished by its individual tone-color or *quality*, the orchestra may be considered as a large and complex instrument, comparable only to the pipe-organ. There is this advantage in the orchestra over the organ, however, that in the orchestra each part is played by a single performer or group of performers, and hence becomes subject to a very personal attention. When all these parts are blended together by the baton of an expert conductor, therefore, the result is a composite of tone produced by a considerable number of musicians, each one of whom is contributing his fund of expression to the general effect.

With the greatly increased possibilities of holding his auditors' interest that are provided by the limitless variety of tonal combinations at his disposal, the orchestral composer is enabled to write works of much more extended scope than those which we have hitherto studied. Rendered more complex and elaborate in its details and decked in prismatic colors, the sonata consequently develops into that climax of instrumental grandeur, the *orchestral symphony.*

While the early growth of the opera rapidly made more demands upon its instrumental back-

ground, it was some time before the personnel of the orchestra became conventionalized. From various attempts at combining instruments, the strings soon became recognized as the chief components. When wind instruments were added, these often overbalanced and obscured the weaker members, such as the violins. Moreover, the tone-color of individual instruments or groups of instruments was at first disregarded. With the advent of Haydn, Mozart and Beethoven, however, the foundations of the modern orchestra were firmly laid.

The following questions, which primarily concern the symphony, are also applicable to the *concerto:* that parallel type of orchestral music in which especial prominence is given to a solo performer. It should be noted that in the classic concertos the exposition of the sonata-allegro form in which the first movement is cast, is regularly given *twice*, once by the orchestra alone (*tutti*), and once by the soloist with more or less orchestral accompaniment.

At this point the student should be made familiar with the structure and leading characteristics of each of the orchestral instruments. For a description of these instruments, see Hamilton's *Sound and its Relation to Music,* Chapter 9. Phonograph records entitled "The Instruments of the Orchestra," should be played, and the tone-quality of each instrument noted by the class.

Questions

Sections A, B, C, D, E and G are identical with the corresponding sections in Type IX.

Substitute for Section F in Type IX the following:

F: Ensemble

1. What instruments are employed in the score of the first movement, and in what order are the parts for these instruments written, from top to bottom of the score?

When the different orchestral parts are written one above the other, the result is called a *score.* Orchestral scores are written ordinarily with the wood-wind choir of instruments at the top. Under these come in order the brass, the percussion instruments and the strings. When a solo part is added, this is inserted just above the string parts.

2. Is this list of instruments altered in succeeding movements?

Sometimes instruments are withdrawn, or added for special effects.

3. What is the general style of the orchestration?

The orchestration may be tenuous and delicate, as in early symphonies, or it may be rich and full, as in the works of Schumann and Brahms. Moreover, two kinds of orchestration may be distinguished. In the first of these kinds, which may be described as "muddy" orchestration, different varieties of instruments play upon each part, in full effects. When there are several melodies in combination, for instance, the upper melody may be taken by flutes, oboes, trumpets and first violins, while a similar mixture might play each of the other melodies. In "colored" orchestration, on the other hand, each melody is played by its special choir of instruments; for instance, one melody may be taken by all the strings, another by the wood-wind and a third by the brass.

4. Mention some characteristic effect of the wood-wind instruments.

Mozart and especially Beethoven showed the artistic value of expressing certain ideas by their proper tone-colors: a pastoral theme by oboes or flutes, a hunting song by horns, a martial air by trumpets, etc.

5. Mention some characteristic effect of the brass instruments.

In the scores before Beethoven, these instruments are very sparingly used.

6. Are the tympani given special importance, and if so, how?

These instruments do not always appear in the classic scores.

7. Mention some characteristic effect of the stringed instruments.

Since the strings furnish the foundation of the orchestra on account of their flexibility, wide compass and power of expression, they are almost always of primary importance in a score.

8. Quote a passage in which the different choirs of instruments are interestingly contrasted.

Such a contrast may be attained by giving the melody to a single instrument or choir of instruments while another choir takes the accompaniment; by employing different choirs in alternation, etc.

9. Are there any direct connections between the movements?

See remarks under Type IX, F: 1, page 199.

10. Compare this with a similar example.

EXAMPLES

These may be studied from Payne's Miniature Score and also from the piano score.

Number the measures of each movement as described under Examples of Type I.

I

Symphony In G Minor, No. 4

Wolfgang Amadeus Mozart, 1756-1791

A: Formal Facts

1. There are four movements.

2. All are in G minor except the second, which is in E-flat major.

3. Movements I and IV are respectively in quadruple and duple measure; Movement II in $\frac{6}{8}$ measure; and Movement III in $\frac{3}{4}$ measure.

4. The first movement is marked *Allegro molto* (very lively); the second movement *Andante* (moderately slow); the third movement *Allegro* (lively); and the fourth movement *Allegro assai* (very quick).

5. In the first movement there are 299 measures: in the second there are 123 measures; in the third there are 168 measures; and in the fourth there are 292 measures.

6. Approximately, the time of each movement (observing all repetitions) is as follows: Movement I, seven minutes; Movement II, ten minutes; Movement III, two and a half minutes; Movement IV, four minutes.

B: The First Movement

1. This movement, which is in the usual sonata-allegro form, has the following divisions:

Exposition, measures 1-100;
Development, measures 101-164;
Recapitulation, measures 165-285;
Coda, measures 286-299.

2. The first subject is smooth and lyric in style, with graceful wave outline, such as is found in the first four and a half measures:

Its tripping rhythm contrasts with the suave measures of the second subject, which begins (measure 44) with pleading, downward chromatics:

3. Continual material for development is found in the three-note detached groups of the first subject, which are tossed about during the codetta (measure 72) and especially during the development, where they undergo kaleidoscopic changes of key.

4. A notable example of the emphasized cadence is found in measures 16-20. Formal harmonies are much softened in this movement by the frequent downward progressions that, suggested in the second subject, appear most strikingly in the transition from the development to the recapitulation (measures 139-164).

5. Notwithstanding the lyric character of its themes, the movement is rendered concise and

coherent through its continual insistence upon certain features such as those described above.

C: The Slow Movement

1. This movement is also in sonata-allegro form, with the following divisions:

Exposition, measures 1-52 (repeated);
Development, measures 53-73;
Recapitulation, measures 74-123.
Measures 53-123 are also repeated. There is no coda.

2. Although couched in balancing phrases, the two subjects are built upon unusual lines. A fugal theme, for instance, begins the first subject, in which viola, second violin and first violin enter successively, each sounding a series of repeated notes, and each of the last two playing a scale-degree higher than the one which preceded it. The second subject (measure 17) starts with assertive, syncopated notes that soon, however, break into the fairy-like, fragmentary figure which has appeared before, and which is in evidence throughout the movement, either as melody or as accompaniment:

3. Detached chords and thematic snatches such as those just suggested make up an accompaniment which is closely woven into the melodic fabric.

4. Though the movement is built upon the four-measure unit, there are many expanded phrases, such as the seven-measure phrase in measures 13-19, which is the first irregular unit to be observed.

C: The Minuet Movement

1. The following divisions are found:

Minuet=A (measures 1-14) + B (measures 15-42).
Trio=C^1 (measures 43-60) + D (measures 61-68) + C^2 (measures 69-84).

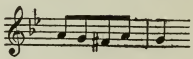
After the trio the minuet is repeated. Divisions A, B, C^1, and D + C^2 have marks of repetition.

2. Assertive, syncopated rhythms begin the minuet in a six-measure phrase that is composed of two shorter groups of three measures each:

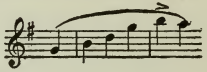
The six-measure phrase which begins the trio is in three groups, that are based upon a more even rhythm:

3. G minor, the key of the minuet, is changed to G major in the trio.

4. Frequent sequential use is made of this figure, which appears in the second measure of the theme:



Likewise the melodic figure in measures 48-50: is of frequent and diverse occurrence in the trio.



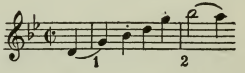
E: The Finale

1. The sonata-allegro form appears again in this movement, with the following divisions:

Exposition, measures 1-108;
Development, measures 109-189;
Recapitulation, measures 190-292.

There is no coda.

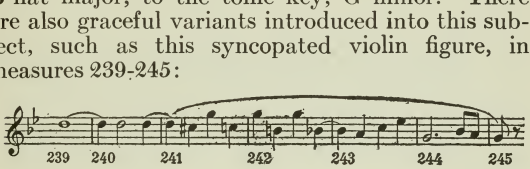
2. Based upon an upward staccato arpeggio:



which reminds us of the melodic figure quoted from measures 48-50 of the preceding movement, the first subject is purely instrumental, and as such contrasts keenly with the lyric second subject, which begins thus (measure 55):

3. Figures from the first subject are constantly woven into the development. This subject appears in its original form at the beginning of the

recapitulation, in which the second subject is changed from the key in which it first appeared, B-flat major, to the tonic key, G minor. There are also graceful variants introduced into this subject, such as this syncopated violin figure, in measures 239-245:



4. While there are interesting key-changes in the development, the movement is uniformly clear in treatment.

F: Ensemble

1. In order from the top line of the score downwards, the instruments for which parts are written are these: *wood-wind*, one flute, two oboes, two bassoons; *brass*, two horns; *strings*, first and second violins, viola, 'cello and bass. Clarinets and tympani are conspicuous for their absence.

2. No.

3. The whole symphony is lightly and delicately scored.

4. In the first movement, measures 160-164, the high chromatic tones are played by the flute alone, answered by the oboes, while the bassoons repeat and sustain the octave D. This wood-wind coloring well prepares the way for the violins, which begin the first subject in octaves in measure 164.

5. The mellow tones of the horns are used mainly to give body to the harmony. Their peculiar coloring is felt especially in the second

movement, where they often assert the monotone figure of the subject, while other instruments are playing in graceful melodic curves, as in measures 4-6:

6. Tympani are not used.

7. No better example of the use of the strings could be cited than that which appears at the very beginning of the symphony, where violins play the graceful theme in octaves, while violas

chatter a busy accompaniment figure that is supported by the occasional fundamental tones played by 'cellos and basses.

8. Interesting tonal contrasts are frequent in the trio of the Minuet, where strings and wind play answering passages. In measure 69 the horn adds its lingering tones to those of the strings, connecting the string phrase to the answer by the wood-wind (measure 75).

9. No.

10. This question will be answered under the next example.

G: Composer

For answers to questions about Mozart, see Type 8, Example 1, Section E, and Type 12, Example 1, Section D, pages 185 and 253.

II

Symphony No. 5, In C Minor, Op. 67

Ludwig van Beethoven, 1770-1827

This may be studied both from the full score and from the piano score.

A: Formal Facts

1. Four.

2. Movements I and III are in C minor; Movement II is in A-flat major; and Movement IV is in C major.

3. Movement I is in $\frac{2}{4}$; Movement II is in $\frac{3}{8}$; Movement III is in $\frac{3}{4}$; and Movement IV is in $\frac{4}{4}$ (𝄴). During measures 153-206 of the

last movement, the measure changes to that of Movement III ($\frac{3}{4}$), after which it returns to $\frac{4}{4}$.

4. Movement I, *Allegro con brio* (fast, with forcefulness); Movement II, *Andante con moto* (at a moderate pace, but with rhythmic swing); Movement III, *Allegro* (fast); Movement IV, *Allegro maestoso* (fast, but with dignity). In measures 153-206 of the last movement the tempo changes to that of Movement III; and from measure 353 the pace gradually quickens, becoming very fast (*presto*) from measure 362 to the end.

5, 6.

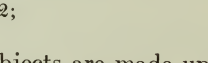
	Measures	*Time of performance*
Movement I,	502	6½ minutes
Movement II,	247	6½ "
Movement III,	373	4 "
Movement IV,	444	8 "
Total,	1566	25 "

B: The First Movement

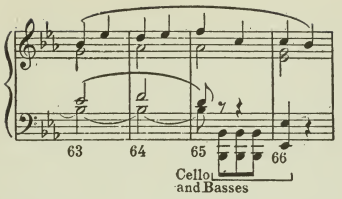
1. Sonata-allegro, divided thus:

Exposition, measures 1-124, repeated;
Development, measures 125-252;
Recapitulation, measures 253-372;
Coda, measures 373-502.

2. Both of the principal subjects are made up from the assertive figure announced in the first two measures:



While, however, the first subject (extending through measure 24) is based almost entirely upon this figure, the second subject uses it only incidentally, following its emphatic announcement by a tenderly suave lyric motive that is enlarged upon with reminiscences of the leading figure in the bass:



3. Throughout the movement, the four-note figure just referred to is almost constantly in evidence, sometimes tossed about by different instruments, as by the strings in measures 6-19, sometimes blatantly asserted, as by the horns in measures 60-61, and again suggested in the background, as by the bass strings in measures 65, 66 and following.

4. Well-balanced, normal harmonies prevail, furnishing a structural background for the musical fabric. During the passage in the development extending through measures 195-240, the chromatic, antiphonal harmonies become the dominant factor of interest.

5. Through its insistence upon a single short musical figure, the movement becomes a marvel of concentrated thought.

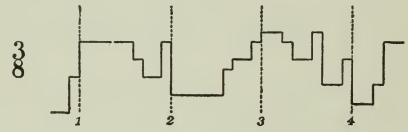
C: The Slow Movement

1. This is in the form of a theme with variations (see Type V), with the following divisions:

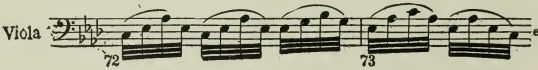
Theme, consisting of A (measures 1-22); B (measures 23-49);
Variation I, measures 50-98;
Variation II, measures 99-184;
Variation III, (theme shortened) 185-205;
Coda, measures 206-247.

2. The subject or theme is in two divisions: A (measures 1-22) and B (measures 23-49). Division A consists of a formal melody made of two balancing four-measure phrases, which are followed by phrases that variously emphasize the cadence. Division B announces a contrasting melody in the same key, A-flat major, which, however, soon changes to C major. After this melody has been strongly asserted in the latter key, a graceful passage (measures 39-49) leads to the first variation.

During the first four measures of the movement, the melody (played by violins and 'cellos) has the following pitch-outline:



3. Division A of the theme is supported at first mainly by *pizzicati* notes in the basses. A figure in triplet sixteenths, however, accompanies the chief melody in Division B. These initial devices are intensified in many ways during the variations, as in Division B of Variation I, where thirty-second notes take the place of triplet sixteenths in the accompaniment:



4. They are often expanded. Measures 9-22, for instance, are really an elaboration of the second phrase of the theme.

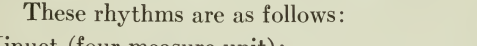
D: The Minuet Movement

Part I, measures 1-140, 140 measures;
Part II (trio), measures 141-235, 95 measures;
Part III measures 236-323, 88 measures;
Coda (leading to Movement IV) measures 324-373, 50 measures.

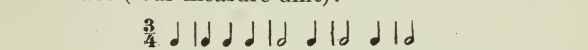
Part I is a little longer than Part II (in which the first 20 measures are repeated), and somewhat shorter than Part III and the coda together.

2. These rhythms are as follows:

Minuet (four-measure unit):



Trio (six-measure unit):



Evidently the phrase-rhythm of the trio is quicker and more extended than that at the beginning of the minuet.

3. Parts I and III are in C minor. Part II is in C major.

4. Beginning in measures 71-72, the rhythmic figure: is much used during the remainder of this part, also in Part III and the coda. Observe that this figure is practically the same as that of the first movement:

E: The Finale

1. Sonata-allegro form, with the following divisions:

Exposition, measures 1-85 b;
Development, measures 86-206;
Recapitulation, measures 207-294;
Coda, measures 295-444.

2. Bold and rhythmic, with leaping progressions, the first subject (measures 1-25) is in effective contrast to the second subject. This latter has two divisions, the first, beginning in measure 44, consisting largely of a sportive motive that is made of scale-snatches in triplet groups; and the second, beginning in measure 64, more sustained in style, and with downward scale-fragments.

3. In the recapitulation the subjects are presented as at first, except that the second subject appears regularly in the tonic key, C major, instead of in G major, as in the exposition.

4. A clear, straightforward style characterizes the movement.

F: Ensemble

1. Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and the usual strings: first and second violins, violas, 'cellos and basses.

2. Only in the last movement, in which is added a piccolo, a double-bassoon and three trombones.

3. Beethoven's genius is displayed in the well-balanced, normal orchestration, in which each instrument is chosen for its power of expressing the exact shade of thought that he desires, and in which all the instruments work together to produce a closely-knit, euphonious texture.

4. In Movement I, the little oboe solo (measure 268) is a charming relief from the continuous flow of tone:

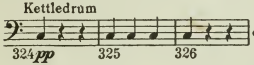
In Movement II we observe the responsive phrase of the wood-wind in measures 11-15, and

especially the passage (measures 128-146) during which the woodwind instruments play graceful scale progressions of contrasting thirds.

5. They are most in evidence in the last movement, where they are used to add richness and volume to the tonal masses. A short horn passage occurs in Movement I (measures 59-62), where the theme is announced by the horns in unison, *fortissimo:*

Similarly, in Movement III, measures 19-26, the horns bear the burden of the theme:

6. A remarkable passage occurs in the last fifty measures of Movement III, during which the drum-beat on the tonic, C, beginning *pianissimo* with the rhythm of the principal motive:



gradually increases in tone, until in the final measures it insists on the mighty *crescendo* that ushers in the last movement.

7. Rapid passages involving sequences, such as that in measures 95-110 of Movement I, are characteristic of the strings. The singing tones of violas and 'cellos are evident in the first eight measures of Movement II. Lively work for 'cellos and basses occurs in the trio of Movement III, beginning in measure 141.

8. Movement I, measures 196-240, contains a striking example of such contrast in the mystic harmonies that are sounded in alternate groups by wind and strings.

9. Movement III leads directly to Movement IV through the long *crescendo* in measures 324-373.

The four-note motive which Beethoven is said to have called "Fate knocking at the door," and which is so closely knit into the fabric of Movement I (see B: 2 above), reappears in measure 19 of Movement III. From this point it dominates a large portion of the movement; and, as if unconquerable, it interrupts the progress of Movement IV, asserting itself in measures 153-206.

10. Both of the symphonies which we have studied are models of musical form. While both, too, are distinguished by lucidity of style and concentration of thought, Beethoven's symphony has a masterful directness and a variety of color that contrasts with Mozart's elegance of style and melodic smoothness. No harsh or blatant note is allowed to enter into the delicate scoring of Mozart's symphony. Beethoven, however, beginning with the startling assertion of the dominant motive, proceeds through a succession of emotional moods to the triumphant climaxes of the last movement, in which heavy brass instruments are called upon to emphasize the tonal crises.

G: Composer

For answers to these questions, see Type VII, Example II, Section F, page 168.

Other Compositions of this Type

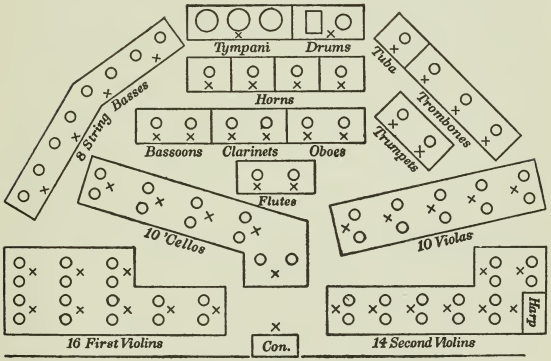
The following symphonies are especially recommended for study:

Beethoven: Symphony No. 1, in C major.
Symphony No. 3 (*Eroïca*), in E-flat major.

BRAHMS: Symphony No. 1, in C minor.
D'INDY: Symphony in B-flat.
DVOŘÁK: Symphony No. 5 (*From the New World*), in E minor.
FRANCK: Symphony in D minor.
HAYDN: Symphony No. 6 (Surprise), in G major.
KELLEY, E. S.: *New England Symphony.*
MENDELSSOHN: Symphony No. 4 (Italian), in A.
MOZART: Symphony in C (Jupiter).
SCHUBERT: Symphony in B minor (Unfinished).
SCHUMANN: Symphony No. 1 (Spring), in B-flat.
TCHAÏKOVSKY: Symphony No. 6 (Pathetic), in B minor.

SUPPLEMENTARY READINGS

GROVE'S DICTIONARY: Articles *Orchestra, Symphony.*
HAMILTON: Outlines of Music History, Chapter 6, Section 3; Chapter 7, Section 1.
Sound and its Relation to Music, Chapter 9.
HENDERSON: The Orchestra and Orchestral Music.
LEE, E. MARKHAM: On Listening to Music, Chapter 3.
MACPHERSON: Form in Music, Chapter 22, Section 1; Chapter 23.
MASON, D. G.: The Orchestral Instruments and what they do.
PRATT: History of Music, Sections 132, 147, 148, 211.



SYMPHONY ORCHESTRA
(Seventy-nine performers)

TYPE VII-B

ORCHESTRAL MUSIC: THE CONCERT OVERTURE

Foreword

It is possible to find orchestral music that is written in many of the types which we have previously presented, and to study it under its proper type, with the addition of questions relative to the *ensemble*, or general effect, such as those given under Type IX-B or under the present type. Orchestral suites, for instance, both classic and modern, are numerous. Examples of the former are found in the suites by Bach, and of the latter in Grieg's *Peer Gynt Suites.*

In the last-named suites is found that descriptive element which is frequently made use of in orchestral writing, on account of the great variety of tonal effects that are possible. Program music, indeed, finds its chief representative in the *symphonic poem*, a composition of elaborate detail, illustrative of a poem or succession of literary ideas. The symphonic poem is a distinctively modern creation, since it was invented by Franz Liszt (see Type XII, Example 2, Section D). It may be studied under Type XII.

Of a more formal type, but still suggestive of the picturesque, is the orchestral overture. Originally serving strictly as an introduction to an opera or an oratorio, the overture was for a long period very indefinite in form, often consisting merely of

a series of airs that were afterward prominent in the dramatic production. The use of overtures in the concert hall, however, incited composers to give more attention to their formal structure, with the result that *concert overtures* came to be written, each of which consisted of one movement, founded as a rule upon the sonata-allegro form, which, however, was often modified in its details.

While the older masters—Mozart, Beethoven and Weber,—wrote overtures in this form as preludes to their dramatic works, later composers, beginning with Mendelssohn, have written many overtures that are quite complete in themselves, but that are based upon some external suggestion of scenery or poetic idea.

Questions

Sections A, B, C, D and F are identical with the corresponding sections of Type VII.

Substitute for Section E in Type VII the following:

E: Ensemble

1. What instruments are employed in the score, and in what order are the parts written, from top to bottom?

See Type IX-B, F: 1, page 282.

2. What is the general style of the orchestration?

See Type IX-B, F: 3, page 282.

3. What external ideas, if any, are illustrated in this overture?

Such an idea may be derived from scenes in the drama which the overture introduces, from some scene or train of thought in the composer's mind,

from ideas suggested in a poem, national event, etc.

4. How are these ideas suggested in the music?

Themes may be associated with personages or situations in the drama; rhythms may suggest such thoughts as the calm of twilight, the din of battle, etc.; accompaniment may picture the motion of the waves, the rustle of tree-tops, etc.

5. Mention one or two instances of the effective use of the tone-color of individual instruments.

Very beautiful effects are often produced by bringing to the fore some special instrument, such as the flute or the oboe.

6. When, in your opinion, does the climax of the overture occur, and how is it effected?

Since the overture is closely associated with dramatic music, a gradual culmination of interest is to be expected.

7. Compare this with a similar composition.

EXAMPLES

1

Overture, "The Hebrides," Op. 26

Felix Mendelssohn-Bartholdy, 1809-1847

This may be studied from Payne's Miniature Score and also from the piano score.

Number the measures as described under Examples of Type I.

A: General Facts

1. In B minor.
2. Exposition, measures 1-95 (95 measures).

Development, measures 96-179 (84 measures).
Recapitulation, measures 180-216 (37 measures).
Coda, measures 217-268 (52 measures).

3. Quadruple measure (𝄴) is indicated throughout. The tempo sign *Allegro moderato* (moderately fast) is unchanged until two measures before the coda, when the pace slackens a bit (*un poco rit.*). At the beginning of the coda the direction *animato, a tempo* is given, indicating that the original pace is to be resumed, but with more animation of style.

B: The Exposition

1. There is no introduction.

2. While the first subject is somewhat extended, since it occupies the first 32¼ measures, the constant presence of the leading motive makes its structure easy to follow.

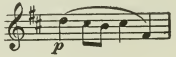
3. Although the principal figure of the first subject is smoothly melodic:

the compass and fragmentary character of the subject as a whole are decidedly instrumental. The first four measures consist of a repetition of the above melodic motive, played by bassoons, violas and 'cellos.

4. Simple, sustained chords furnish the main support to the melody in the first eight measures. These chords are then replaced by a figurated accompaniment, which lasts to measure 26, when contrapuntal treatment completes the first subject.

5. The transitional passage begins in measure 33 and extends into measure 47.

6. A new motive, which appears first in measure 29:

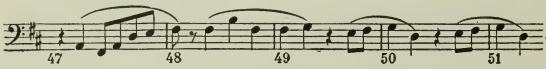


is emphasized in various ways during the transitional passage, which fades into the shimmering dominant chord of D major.

7. Thus introduced, the second subject enters in the key of D major. This key continues without radical change to the end of the exposition.

8. We may distinguish between the second subject proper (measures 47-69) and the codetta (measures 70-95).

9. There is no marked contrast in mood between the two subjects, although the second is more sustained and lyric than the first. Both are introduced by the lower instruments ('cellos and bassoons). While the first subject is made of a short downward motive, the second subject starts out with an upward outline that has more the effect of a formal melody, and that rises rapidly to an emotional climax, from which it afterwards lingeringly falls:



10. Closing with a fanfare on the chord of D major, the exposition ends with the tones D F-sharp, emphasized by horns and trumpets alone. Since these tones are also the two upper tones of the chord of B minor, the transition to the latter key, in which the development opens, is thus readily accomplished.

C: The Development

1. We may distinguish three divisions: the first included in measures 96-130, the second in measures 131-148, and the third in measures 149-179.

2. Beginning in B minor, the development passes rapidly through E major, C major, G minor, B-flat major, F major, C minor and G minor, arriving (measure 129) at a pause on the chord of D major, which is taken as the dominant of G major, in which key the next division begins. Passages in G major and F major then proceed to B-flat minor (measure 149). In the third division many chromatic key-changes lead finally to the chord of F-sharp (measure 178), the dominant of the tonic key, B minor, in which the recapitulation begins.

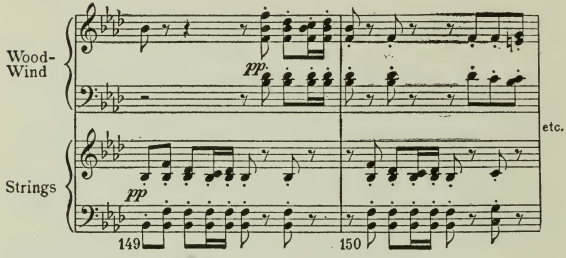
3. In the first division, a varied treatment of the principal motive of the first subject is followed by a reminiscence of the second subject. From measure 130, the principal motive is constantly in evidence in one form or another until measure 165, where brilliant passage work claims the attention.

4. There is little new material in evidence. In measures 112-122, this motive is heard several times:

5. As we have seen, the development is based mainly upon the principal motive of the first subject, which appears in a great variety of keys, played either by a single instrument or, more often, by a group of instruments. Alterations in its form also occur, as in measures 139-144, where it is thus played by a solo flute:

Notice also the passage beginning in measure 149,

where this motive is suggested alternately by strings and woodwind, in light, staccato chords:



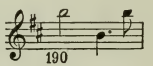
6. The development grows in interest by constant changes of style and by a series of climaxes, each more insistent than the one which precedes.

7. By upward chromatic progressions, which increase in rapidity and terminate in a long trill, played on the dominant of the tonic key, B minor, by violins and clarinets. Under this trill the first subject quietly reappears.

D: The Recapitulation

1. The first subject is much compressed, since it occupies but ten measures (measures 180-189), instead of the original 32¼ measures of the exposition.

2. New material is found in the transitional passage (measures 190-201) in which the figure:

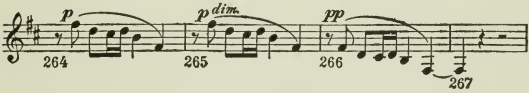


rises and quickens through four measures, after which descending scale passages quiet the mood for the entrance of the second subject.

3. Beginning in the key of B major (instead of B minor which would be more regular), a frag-

ment only of the second subject (measures 202-214) is sung by the first clarinet, soon joined by the second clarinet (measure 206), over sustained strings. The movement is halted by the call of the horns (measures 211-213), echoed by the clarinets (measures 215-217), which usher in the lively coda.

4. Staccato chords, rapid scale-runs and trumpet calls maintain a continual tonal activity during the coda. There are occasional references to the leading motive, which, after the stirring climax, is thrice sounded by the clarinet, each time more faintly than before (measures 264-267):



E: Ensemble

1. The order of parts, reading from top to bottom of the score, is this: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two tympani, first and second violins, violas, 'cellos, basses.

4. Mendelssohn's orchestration, like most of his work, is a model of elegance and finish. Joined with perfect clarity is a richness and fullness of harmony, in which each instrument plays its individual part with distinction.

3. In the summer of 1829, Mendelssohn, then in his twentieth year, made a tour of Scotland, visiting the Hebrides Islands, where he saw Fingal's Cave. Writing on August seventh of that year, he says, "In order to make you understand how extraordinarily the Hebrides affected me, the

following came into my mind there," adding the first twenty measures of the Hebrides Overture. On the first production of this overture at a Philharmonic concert in London, May 14, 1832, it was given the title, "Overture to the Isles of Fingal."

4. There is no attempt at detailed description in the overture. We may readily imagine that the constant reïteration of the undulating motive of the first subject and the insistent rhythmic swing of the whole overture represent the dashing of the waves upon the island coast.

5. Such instances are found in the flute solo over a quiet string accompaniment, beginning in measure 138 (quoted above under C: 5); the clarinet passage in measures 202-214 (see D: 3 above); and the final announcement of the subject motive in measures 264-267 (see D: 4 above).

6. A climax is attained near the close of the development by the passage ending with upward chromatics (measures 171-178). Still more intense, however, is the climax which culminates just before the close of the overture. Throughout the coda there is a constant increase in animation, until (measure 243), over rushing passages played by all the strings in unison, we hear loud trumpet-calls that are followed by a cadencing progression of intense activity in all the instruments (measures 258-264).

7. The answer to this question will be given under the next example.

F: Composer

See Type 5, Example II, F: 1, page 125.

1. Born of a wealthy Jewish family, Mendelssohn's evident musical genius was fostered by the

most favorable surrounding influences and by the best available instructors. His boyhood was passed in Berlin, where the Mendelssohn house was the resort of the most noted people of the day, and where Felix's early compositions were produced at private Sunday concerts. As a youth he was given the advantages of foreign travel in Great Britain, Italy and Switzerland. Having won unlimited prestige as performer, teacher, conductor and composer, he spent the remainder of his life in unceasing activity in Germany and in England. In Leipsic he was founder of the Conservatory and was leader of the Gewandhaus Orchestra. He died in 1847.

2. Mendelssohn's charm of manner, brilliant mind and magnetic personality attracted hosts of friends wherever he went. Unspoiled by wealth, he was unceasingly devoted to his art, making each new experience a source of inspiration, as we have seen in the case of his visit to the Hebrides. His sunny disposition and prosperous career unfitted him for the deeper passions, such as those displayed by Beethoven; yet his works are models of refinement and good taste.

3, 4. For answers to these questions, see Type V, Example II, Section F, page 125.

II

Overture to Tannhäuser

Richard Wagner, 1813-1883

This should be studied from both the full score and the piano arrangement.

A: General Facts

1. In E major.

2.

	Measures
Introduction, measures 1-80	80
Exposition, measures 81-194	114
Episode (development), measures 195-219	25
Recapitulation, measures 220-320	101
Coda, measures 321-442	122
Total	442

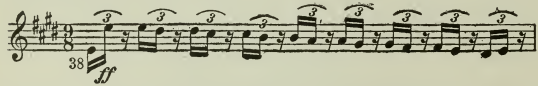
3. Introduction, $\frac{3}{4}$ measure, *Andante maestoso* (rather slow and dignified). During measures 38-80 the parts for first and second violins are written in $\frac{9}{8}$ measure.

The main body of the overture is in duple measure (¢), *Allegro* (fast). Only slight changes of tempo are indicated until measure 273, where a much quicker pace begins; and from measure 369 the music accelerates to the end.

B: The Exposition

1. Founded on the stately motive of the *Pilgrims' Chorus:*

which is presented first in plain chords and then embellished by a violin figure (sometimes called the *motive of rejoicing*):



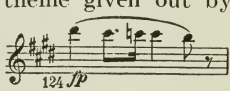
the introduction is dignified and solemn in style.

2. Measures 81-136 are occupied with the first subject, which is presented in various phases.

3. The first subject is built upon important motives in the opera, rather than upon conventional phrases. Of these motives, the first is the exuberant theme of the *Venus mountain*, given out by the violas:

Beginning in the second measure of this theme, a countermotive is announced by the high instruments:

There is also a subsidiary theme given out by violins, which is much like the countermotive, and which starts in measure 124, thus:



4. Since with the first subject a bacchanalian revel begins, the harmonies are unrestrained, frenetic, and charged with chromatic progressions, as in the two motives last quoted, and as also illustrated in the 'cello accompaniment to the subsidiary theme:

5. This passage is but five measures long (measures 137-141).

6. It is simply a brilliant link-passage.

7. In B major. There is a modulation to F-sharp major in measure 157. After measure 166, the tonality shifts frequently.

8. There are two divisions, the first consisting of measures 142-157, and the second of measures 158-171. A codetta, which completes the exposition, consists of a wild orgy of tone, in which the *Venus mountain* motive is twice heard.

9. *Tannhäuser's* spirited *Hymn to Venus*, sung in Act I, furnishes the second subject. This theme has more the character of a formal melody than the fragmentary first subject. It begins with a trumpet-like motive:

10. It rests upon the dominant seventh of G major (measures 194-195).

C: The Development

1-7. Instead of the regular development, Wagner here introduces a short episode, based upon the alluring melody sung by *Venus* to *Tannhäuser* in the first act. This melody is played by the clarinet:

The first section (measures 195-203) is in G major. Following this section there are numerous modulations, during which this figure is prominent:

interwoven with snatches of the *Venus mountain*

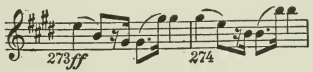
motive (measures 205, 207, 209 and 211). The episode leads directly to the recapitulation.

D: The Recapitulation

1. Omitting the first part of the first subject, the recapitulation begins with its subsidiary theme, given out by violas, with the inevitable chromatic passages in the 'cellos. This passage (measures 220-237), which is somewhat extended from its former length, begins in B major, instead of E major, as at first.

2. Consisting of but four measures (measures 238-242), the transitional passage merely emphasizes the dominant chord of E major.

3. Its two main divisions (measures 246-257, 258-272), are presented regularly in the keys of E major and B major. The codetta, however, is considerably altered, beginning with the motive formerly contained in the first subject:



and working up to a high pitch of fury, during which the violin figure called the *motive of rejoicing* enters over tremulous chords (measures 309-319,) leading up to the coda proper.

4. While the violin figure ever quickens its pace, the *Chorus of the Pilgrims* which was heard in the introduction is thundered forth by trombones and trumpets, within the full harmonies that are played by the rest of the orchestra.

E: Ensemble

1. From top to bottom of the score, the parts are as follows: piccolo, two flutes, two oboes, two

clarinets, four horns, two bassoons, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, tambourine, strings.

2. The orchestration is full, sonorous and powerful, with a great variety of color effects.

3. This overture epitomizes the opera as a whole, which has for its theme the conflict between earthly and spiritual desires. Lured by the wiles of *Venus*, *Tannhäuser* abandons himself to earthly pleasures; but through his love for the saintly *Elizabeth*, he is finally redeemed.

4. In the *Pilgrim's Chorus* with which the overture begins, the ultimate trend of the plot is placed before us: the search for the spiritual life. The lawless scenes in the *Mountain of Venus* are suggested in the main body of the overture; but finally these give way before holier aspirations. Wagner himself has thus interpreted the meaning of the coda:

"But already the dawn begins to break; from afar is heard the Pilgrims' Chant. As this chant draws closer and yet closer, as the day drives the night farther back, that whir and soughing of the air—which had erewhile sounded like the eyrie cries of souls condemned—now rises, too, in ever gladder waves; so that when at last the sun ascends in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy."

5. Such instances are (1) the exclusive use of wind instruments at the beginning and end of the introduction; (2) the clarinet solo during the episode (measures 195-220), in which it is supported by an etherial accompaniment furnished by violins divided into eight parts; (3) the ascending chromatic passages played by the 'cellos in the measures immediately following (measures 220-237).

6. At the very end. It is effected by a continual increase in tone and speed during the coda.

7. While both the overtures which we have studied may be classed as "program" music, the *Hebrides* suggests descriptive ideas only in a general way, while the *Tannhäuser Overture* is more definite and detailed in its ideas. Mendelssohn writes solely for the concert stage, employing conventional forms with refinement and elegance of musical diction; Wagner, on the other hand, seeks theatric display to whet the appetite of his audience for the coming spectacle. In orchestration, Mendelssohn scores for the usual instruments, which are combined with technical mastery and artistic restraint; while Wagner, in his whirl of sensational display, calls into service additional instruments of tonal strength and of barbaric appeal.

F: Composer

1. *Richard Wagner* was born in Leipsic, May 22, 1813. His boyish enthusiasm for music and the theatre bore fruit in several early dramatic works; and he became conductor in several German cities successively. After occupying a similar position in Riga, he went to Paris, where he struggled vainly for recognition. From Dresden, where several of his operas were produced and where he became court chapelmaster, he was banished for his political opinions in 1849. During several years' residence in Zürich he developed his new operatic theories, and in accordance with these theories he set to work upon his great music dramas. Production of the latter was delayed, however, until he was befriended by the King of Bavaria, through whose influence Wagner was

enabled to see the realization of his dreams. He died in Venice, February 13, 1883.

2. A dauntless self-confidence which triumphed over apparently insuperable obstacles shaped his career. While in his music dramas he posed as philosopher, poet, master of stage-craft and musician, it is upon his genius as musical composer that his fame finally rests.

3. Operas, or, as he preferred to call them, Music Dramas.

4. Wagner's conspicuous and dominating genius overshadowed that of his contemporaries, especially in the field of opera, in which Verdi was his chief rival. With Liszt, Wagner stood out as the champion of "program" music, against such "absolutists" as Schumann and Brahms.

Other Compositions of this Type

Beethoven: Overture, *Leonora No. 3.*
Brahms: *Academic Overture.*
Elgar: Overture, *In the South.*
Goldmark: Overture, *Sakuntala.*
Massenet: Overture, *Phèdre.*
Mendelssohn: Overture to the *Midsummer Night's Dream.*
Mozart: Overture to *Don Giovanni.*
Rossini: Overture to *William Tell.*
Sullivan: Overture, *In Memoriam.*
Tchaïkovsky: *1812 Overture.*
Wagner: Overture to *Die Meistersinger.*
Weber: Overture to *Oberon.*

SUPPLEMENTARY READINGS

Grove's Dictionary: Article, *Overture.*
Hamilton: Outlines of Music History, Chapter 8, Section 1; Chapter 9, Section 2.
Henderson: The Orchestra and Orchestral Instruments.
Lee, E. Markham: On Listening to Music, Chapter 3.
MacPherson: Form in Music, Chapter 22, Section 2; Chapter 26.
Pauer: Music Forms: The Overture.

PART III

TYPES OF VOCAL MUSIC

JENNY LIND
(1820-1887)

PART III

TYPES OF VOCAL MUSIC

General Remarks. During the early Christian centuries, music was divided into two sharply defined classes, the religious and the secular. In religious music, which was almost exclusively vocal, the melodic form and progression depended primarily upon the words of the ritual or scripture which it was intended to illustrate; while in secular music, which was both vocal and instrumental, the form followed the motions of the dance. It is necessary to bear in mind these two sources of music in order to understand modern vocal forms, since, although the two styles were eventually intermingled, their basic differences were yet important factors in determining the types which we are now to study.

Mediaeval church composers were occupied chiefly in working out technical problems, such as a scale structure, notation and part-writing. As results of their labors a means was found for perpetuating musical ideas with considerable accuracy, and the *science of counterpoint* was elaborated, becoming the foundation of the various fugal types which have been presented in previous pages.

These church composers, however, at first took no account of the immense fund of popular music which grew up outside of their jurisdiction, and which therefore was not molded by their precepts. It was this folk-music, however, which eventually determined not only the scales, but also the periodic

phrase-structure of our modern harmonic types: for with the advent of solo song in the seventeenth century, melodic structure soon came to be regulated by the simple forms of the folk-tunes which had become familiar through ages of popular use.

Old English May-Pole Dance

TYPE XIII

THE FOLKSONG

Foreword

The definition of what constitutes a folksong is disputed. Some persons include under the title all those simple songs which, whether their origin is or is not known, have become popular possessions by reason of their long-standing vogue: for instance *'Way down upon the Swanee River*, by the American Stephen C. Foster (1826-1864). Other persons, however, would accept as genuine only those folksongs that have apparently grown up among the people where they are sung and where they have sometimes been passed about for generations before they have been written down.

Only in comparatively recent times have the eyes of musicians and scholars been opened to the value of this latter class of folk material. The results of this tardy recognition, however, are already seen in the development of national musical styles and in the collation of folksongs by scientific investigators. In Russia, a vast and interesting fund of folk music has been brought to light by the group of so-called "New Russians" and their followers; while such composers as Grieg in Norway, Dvořák in Bohemia, Chopin in Poland and Sibelius in Finland have perpetuated national traits in music of enduring value.

In France, Julian Tiersot, and in England, Cecil Sharp have been leaders in the scientific

investigation of folk music in their respective countries. Mr. Sharp's labors have been carried on in this country also, especially in the southern Appalachian mountains, where he has unearthed a rich store of folksongs. The similar work of Miss Loraine Wyman and Mr. Howard Brockway in the mountains of Kentucky should also be mentioned.

Two other native sources of music in this country are especially important in the development of a national style: the Negro and Indian songs. With the former we have already become familiar through the periodic tours of Jubilee singers and the published collections of their songs. Attention was attracted to the possibilities of this music by the production of Dvořák's symphony *From the New World* (see Type IX-A, Example II, page 277); and many fine settings have recently been given Negro tunes, especially by Coleridge-Taylor (see Type VII, Example II, Section G). Enthusiasts such as Alice Fletcher, Frederick Burton, Charles Wakefield Cadman, Arthur Farwell and Thurlow Lieurance have revealed the intense significance of Indian music to such good purpose that the United States government has commissioned Miss Ruth Densmore to work among the Indians. The results of this work are already apparent in music and in the collation of a large number of phonograph records of Indian songs, preserved in the Smithsonian Institute, Washington, D. C.

For our present purposes, we shall class under the folksong type only those songs the origin of which is unknown. Moreover, these songs will be studied regardless of any accompaniment which may have been added, notwithstanding that such accompaniments have in many instances been

furnished by musicians who have thus greatly enriched the intrinsic value of the songs. It should also be remarked that, owing to the unstable manner by which it is ordinarily perpetuated, a folksong is liable to all sorts of modifications in melody and rhythm during the lapse of time and in the course of its transmission from one locality to another. Hence a number of versions of the same song are often found, either of which seems equally authentic with the others.

Questions

1. To what class does the song belong?

A song may be the expression of some dominant emotion, when it is called a *lyric*, or it may describe an event or tell a story, when it is called a *narrative song* or *ballad*.

1. What is the theme of the poem?

A lyric song may deal with love, patriotism, religious ecstacy, etc. All kinds of stories may be told in the ballad: imaginative, humorous, pathetic, dramatic, etc. Sometimes a ballad is accompanied by moral reflections on the story.

3. What is the form of the music?

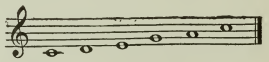
Frequent forms are (1) the *unit* or *stanza* form, in which the music is composed of a single sentence; (2) the *two-part* form, in which there are two more or less contrasting divisions; (3) the *three-part* form (A^1 B A^2), in which a contrasting division is followed by a return to the first division. Often a short *refrain* is added, to which nonsense words are sometimes sung, such as "*With a down, derry, derry, derry, down, down.*"

4. Does the music fit the mood of the words?

Inasmuch as the same music is generally used for all the stanzas of the poem, it can express the sentiment of the words only in a very general way.

5. In what key and mode is the music written?

Since folktunes often antedate our modern musical system, they are frequently founded upon scales that have fallen into disuse, such as the mediaeval modes. A scale much in vogue among primitive peoples called the *pentatonic* is often in evidence. This scale avoids the smaller intervals which occur in our major and minor modes by omitting the tones that produce them. Thus the pentatonic scale beginning on C:



by omitting F and B, does away with half-step intervals.

6. What is the rhythmic structure of the melody? Is the same rhythm used more than once?

One of the chief unifying factors in a folksong is the repetition of the same rhythm. Sometimes the entire song is made up of such repetition.

7. What is the general melodic outline?

A gradual rise in pitch, often followed by a corresponding fall, is another factor which makes for unity.

8. What national traits, if any, are found in the song?

Since folk-music is the natural product of the people, it is certain to reflect traits of their character. A sturdy, vigorous people, like the English, for example, produces folksongs of straightforward melody and regular rhythms; while the mercurial

nature of the Hungarian is suggested in erratic rhythms and fitful tempos. Individual nations have a fondness, too, for certain melodic progressions: in Norway, for instance, the drop from the seventh to the fifth of the scale is frequent:

9. *Compare this with other folksongs.*

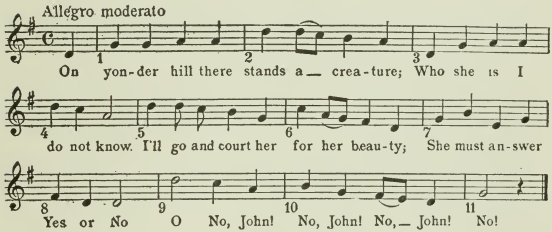
EXAMPLES

I

"O No, John"

English Folksong

From *One Hundred English Folksongs*, edited by Cecil J. Sharp, in the Musicians Library.


Allegro moderato
On yon-der hill there stands a — crea-ture; Who she is I
do not know. I'll go and court her for her beau-ty; She must an-swer
Yes or No O No, John! No, John! No, — John! No!

1. This may be classed as a humorous lyric, rather than a ballad, since, although the narrative element is present, this element is subordinated to the expression of personal emotion.

2. In the seven stanzas the man woos a maiden who has been commanded by her father to answer

No to all suitors. In consequence, she apparently turns a deaf ear to his plea at first; but the tables are turned in the last stanzas by the form of the question. Stanza seven contains the *dénouement:*

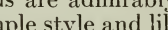
"Then I will stay with you forever,
If you will not be unkind.
Madam, I have vowed to love you;
Would you have me change my mind?"
"O No, John! No, John! No, John! No!"

3. The song consists of a single period eight measures long, followed by a refrain of three measures. The period is made up of two four-measure phrases.

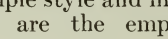
4. Poem and words are admirably adapted to each other in their simple style and lilting rhythm. Especially delightful are the emphatic *No's!* in the refrain.

5. As given here the tune is in our major mode, key of C. Mr. Sharp mentions other versions, however, that are based upon mediaeval modes.

6. The even rhythm which generally prevails is varied in measures 2, 5 and 6 by two eighth notes on the second beat, thus:



and in measure 10 by this slightly different pattern:



7. Two short up-and-down waves compose the first four measures:

ending a fifth higher than the first note. Phrase two begins (measure 5) with a repetition of the second measure,—a motive that is then heard lower in pitch (measure 6)—after which the tune continues its downward course to the starting point. In the refrain a descending octave scale,

two notes of which (B and A) are transposed in their order, ends with a decisive upward leap to the tonic, G.

8. Many humorous songs are found among English folksongs, some of them, as in the above example, involving a touch of dialogue. Sturdy rhythms and a simple directness of style are English traits.

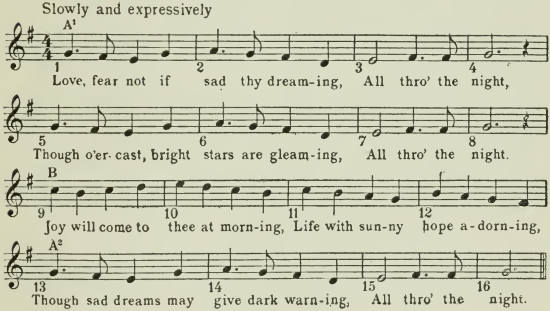
9. This question will be answered under Example III.

II

"All Through the Night"

Welsh Folksong

From *One Hundred Folksongs of All Nations*, edited by Granville Bantock, in the Musicians Library.


Slowly and expressively
A¹
Love, fear not if sad thy dream-ing, All thro' the night,
Though o'er-cast, bright stars are gleam-ing, All thro' the night.
B
Joy will come to thee at morn-ing, Life with sun-ny hope a-dorn-ing,
A²
Though sad dreams may give dark warn-ing, All thro' the night.

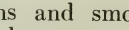
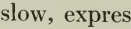
1. This is a lyric song.

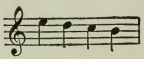
2. Tenderness and pathos are the keynote of this simple song, in which a lover seeks to calm the fears of his beloved.

3. Inasmuch as the whole of the first phrase returns at the end, this may be classed as a three-part melody, with the divisions: A^1 (four measures, repeated); B (four measures); A^2 (four measures).

4. The quiet, regular rhythms and smooth melody are well adapted to the slow, expressive character of the song.

5. In the major mode of G.

6. Division A is composed of a repetition of the rhythm: 
followed by the rhythm of the motto phrase: 
Division B is in even quarter notes throughout.

7. Division A quietly undulates about the tonic, G. A brighter effect enters with the higher pitch of Division B, which soon leads down the scale, however, to the return of Division A. Division B involves an interesting sequence, made of a four-note scale figure: 

8. The simplicity and sentiment of the Welsh character are evident in this song.

9. This question will be answered under the next example.

"Swing Low, Sweet Chariot"

Negro Folksong

From *Jubilee and Plantation Songs*

1. To the lyric class.

2. Like most Negro songs, this deals with religious aspiration and the hope of a future life.

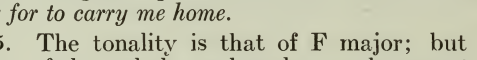
Swing low, sweet char-i-ot,— Com-ing for to car-ry me home,
Fine
Swing low, sweet char-i-ot,— Com-ing for to car-ry me home.
1. I looked o - ver Jor-dan, and what did I see,—
2. If you get there be - fore— I do,—
3. The bright - est day that— ev - er I saw.—
4. I'm some - times up and— some - times down.
Com-ing for to car-ry me home? A band of an-gels
Com-ing for to car-ry me home, Tell all— my friends I'm
Com-ing for to car-ry me home, When Je - sus wash'd my
Com-ing for to car-ry me home, But still my soul feels
D.C.
com-ing af-ter me,— Com-ing for to car-ry me home.
com - ing— too,— Com-ing for to car-ry me home.
sins— a - way,— Com-ing for to car-ry me home.
heav'n-ly— bound, Com-ing for to car-ry me home.

3. There are two parts, nearly alike in the music, and each eight measures long. The first part is in the nature of a refrain, with unvarying words; while in the second part there are different words for the solos in each verse. The whole song consists of an alternation of two-measure solos and a two-measure answering chorus. Each part is made up of two balancing four-measure phrases, which are alike except in the fact that the second phrase has a more definite ending than the first.

4. Especially in the refrain does the music fit the words,—a descending pitch and sustained style accompanying the *Swing low, sweet chariot,* while a brighter uplift occurs with the chorus *Coming for to carry me home.*

5. The tonality is that of F major; but the notes of the melody are based upon the pentatonic scale: C, D, F, G, A. Many Negro songs are built upon this primitive scale (see Foreword, page 321.)

6. Each phrase has essentially the rhythm:



In the two phrases of the second part, however, the first two measures of this rhythm are variously subdivided to accommodate the metre of the words.

7. As explained under 4 above, each phrase has a pitch-outline that consists of a downward and an upward curve. In phrases two and four the last two notes descend to the tonic, F.

8. Negro songs often consist of a varying solo, which alternates with a fixed refrain. A still more striking characteristic, however, is the ir-

regular rhythm produced by bringing a short note on an accented beat, with a long note following it, as in measures one and two:

Often this syncopated effect is emphasized by a perverted accent of some syllable, as is implied in the setting of the words: *Swing low, sweet chariot.*

This perverted accent has been made prominent in the modern "ragtime" songs.

9. Of our three examples, the second is a pure lyric, while the others have touches of the picturesque or the narrative elements. All are simple in form; but in sentiment they are widely dissimilar, expressing respectively humor, romantic love and religious fervor. In style, the first is sprightly and direct, the second sustained and emotional, and the third mercurial in rhythm. While each melody has a wave-outline of pitch, that of the English song is somewhat angular, that of the Welsh song is continually undulating, and that of the Negro song is the least variable.

Other Compositions of this Type

There are many collections of folksongs that may be drawn upon for additional examples. We may especially recommend the following, published by the Oliver Ditson Company:

Jubilee and Plantation Songs.

Twenty Kentucky Mountain Songs: Collected by Loraine Wyman and Howard Brockway.

My Favorite Folksongs: Edited by Marcella Sembrich.

Folksongs of Eastern Europe: Edited by Ralph R. Whitehead.

Folksongs and Other Songs for Children: Edited by Jane Radcliffe-Whitehead.

Also these volumes of the Musicians Library:

One Hundred Folksongs of All Nations: Edited by Granville Bantock.

One Hundred English Folksongs: Edited by Cecil J. Sharp.

Sixty Folksongs of France: Edited by Julian Tiersot.

Sixty Irish Songs: Edited by William Arms Fisher.

Seventy Scottish Songs: Edited by Helen Hopekirk.

SUPPLEMENTARY READINGS

Burton, Frederick: American Primitive Music.
Densmore, Frances: Chippewa Music (two volumes).
Teton Sioux Music
(Bulletins 45, 53 and 61 of the Bureau of American Ethnology, Smithsonian Institution, Washington, D. C.)
Engel, Carl: National Music.
Grove's Dictionary: Article, *Song.*
Krehbiel: Afro-American Folksong.
Parry: The Evolution of the Art of Music, Chapter 3.
Sharp, Cecil: English Folksong.
Hamilton: Outlines of Music History, Chapter 1, Section 1; Chapter 2, Section 2.

Prefaces to the folk song volumes in the Musicians' Library listed on page 331 should also be consulted.

A Breton Folk Dance

TYPE XIV

THE ART SONG

Foreword

While the folksong arises from simple and untaught expression, the *art song* is the result of cultured musical thought. To write a successful art song, indeed, the composer must have not only a high order of imagination, but also a masterful command of musical effects; since he must not only invent a melody that is exactly fitted to the mood of the poem, but he must also give this melody an harmonic setting which will supplement and emphasize its varied emotional hues.

During the seventeenth and eighteenth centuries, serious composers were so much occupied in planning out elaborate forms, such as those of the sonata, symphony and opera, that they regarded the writing of short songs as unworthy of much attention. With the spread of democratic ideas, however, voiced in the American and French revolutions, the need for passionate expression resulted in the beginning of a long series of song writers which has continued to the present day and which includes such composers as Schubert, Schumann, Franz, Brahms, Rubinstein, Tchaïkovsky, Grieg and MacDowell.

As was explained in connection with the folksong (see Type 13, Question 1), an art song may be classed as either a *lyric* or a *ballad*. Under the present type we shall study only the song

proper, or *lyric song*, which is peculiarly personal in its expression, and is thus concerned with the various phases of some emotional reaction to circumstances.

A: The Poem

1. If possible, give some facts concerning the author of the poem.

While the music of most song masterpieces has been written to the words of distinguished poets, many excellent settings have been given words by obscure or anonymous writers. Unfortunately, many inferior poems have been set to music that is worthy of a better text.

2. How may the poem be classified as to its subject matter?

Such a poem may be classified as *reflective*, *fanciful*, *patriotic*, *descriptive*, *convivial*, *humorous*, *sacred*, as a lyric of *love*, of *battle*, as *society verse*, or as combinations of two or more of these.

3. What is its central theme?

This theme is the principal thought or emotion about which the poem is built.

4. What is its movement?

This may be described by such words as *smooth*, *dignified*, *solemn*, *light*, *rollicking*, *graceful*, *powerful*, *spirited*, *regular*, *uneven*, etc.

5. What is its mood and style?

Mood may be *tender*, *dreamy*, *intense*, *fanciful*, *exalted*, *pathetic*, etc.

Style may be characterized by *grace*, *strength*, *beauty of sentiment*, etc.

6. What is its structure?

This includes the number of stanzas, the length of lines, the way in which the latter rhyme, etc.*

B: The Music: Form

1. What kind of setting is employed?

If the setting is exactly the same for each stanza, as in the folksong, the music may be called *folk-style* or *strophic.* If, however, the music follows more accurately the sentiment of the words, illustrating individual thoughts in the poem, the setting may be called *detailed.* Such illustration may be very slight, affecting only an occasional word or phrase, or it may intimately reflect each shade of thought throughout the poem.

2. What is the key and measure?

Many songs, including the classics, are now published in more than one key in order that they may be available for voices of different range. Thus a song may be published for high or low voice, or sometimes also for medium voice. While the effect of most songs is not materially altered by such transposition, that of others is considerably changed. A brilliant song, for instance, may lose its chief charm if rendered in a low key.

3. What are the formal divisions?

Art songs are often based on the same forms as those of the folksongs. When a detailed setting is employed, however, these forms may be considerably modified, since the form may be made to depend entirely upon the composer's conception of the meaning of the words.

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* For a more detailed account of the Lyric, see *B. A. Heydrick: How to Study Literature,* Chapter on Lyric Poetry.

4. How long is the unit phrase? In what ways, if any, is this phrase altered in length?

For the unit phrase, see Preliminary Questions, No. 17. While the four-measure unit prevails in songs as in instrumental compositions, the two-measure unit is often employed in short songs.

C: Rhythm and Melody

1. Is the principal melody carried by the voice or the instrumental part?

Although the principal melody is regularly given to the voice, in modern songs it is sometimes found in the instrumental part, while the voice sings a kind of melodic recitation above it (see D: 1 below).

2. What is the compass of the song-melody?

This compass may be determined by observing the lowest and highest notes in the song-part.

3. Quote any important figure or motive in the melodic part, and show how it is employed in the course of the song.

For the Figure and the Motive, see Preliminary Questions, Nos. 15 and 16, page 24.

4. What tempo is indicated? To what extent is this tempo to be varied?

On account of the emotional character of a song, considerable freedom is usually allowed the singer in the use of the tempo. Such liberty should not degenerate into license, however.

5. What is the nature of the rhythm? Are there important contrasts of rhythm between melody and accompaniment? If so, describe them.

A song-part in irregular rhythm may be steadied

by an accompaniment in regular rhythm, and *vice versa*.

6. Are there any sequence effects in the melody? If so, describe them.

Increase in intensity is often obtained by repeating the same motive at a continually higher pitch.

D: Harmony

1. Which is the more important, if either, the vocal part or the accompaniment?

Song accompaniment has developed gradually. While in the earliest songs only a few scattered chords served as a background for the song-melody, this background was gradually enriched until it has sometimes come to take the chief place in the setting.

2. What kind of an accompaniment is employed? Describe any important figures upon which it is based.

The accompaniment may consist of chords, arpeggios, scale-passages, figures, voice-parts, or combinations of these. Sometimes the voice-part is doubled in the accompaniment.

3. How may the harmony be classified?

Such adjectives as *conventional, structural, chromatic, modulatory, emotional, full, tenuous, vague*, etc., may be used.

4. Mention some striking harmonic effect that occurs.

Often the emotional expression is much emphasized by appropriate turns of harmony.

5. What relation do the purely instrumental passages bear to the song-part?

Introductions, interludes and postludes are freely used in song-writing. Some organic connection should exist between these and the song proper.

E: General Style

1. Are words and music well-adapted to each other in rhythm?

Accented syllables of the words should always come upon corresponding accents of the musical measure.

2. Are words and music of equal value? If not, which is the more worthy?

Such equality is, of course, rare. While good music is occasionally written to inferior words, it is frequently the case that immortal words are caricatured by quite inadequate music.

3. What effect has the music upon the sentiment of the words? Mention an instance where the music distinctly emphasizes the verbal meaning.

Even in a folk-style setting, prominence may be given to some special feature of each stanza. In a detailed setting, the word-painting is sometimes very evident.

4. Where is the chief climax, and how is it produced?

This climax may occur on either a very high or a very low note of the song-melody. Such a note is often given added prominence by its emphasis or its length.

5. What characteristics of the composer are in evidence?

As a rule, a composer has certain inevitable tricks of style,—turns of melody, fondness for certain

forms or styles, rhythmic devices,—which distinguish his works.

6. *Compare this with a similar example.*

F: Composer

1. *Mention some facts about his life.*
2. *How does he rank as a song-writer?*
3. *What other works has he composed?*

EXAMPLES

Number the measures of each as described under Examples of Type I.

I

"The Rose Complained" Op. 42, No. 5
(Es hat die Rose sich beklagt)

Robert Franz, 1815-1892

A: The Poem

1. The words are taken from the Persian of Mirza Schaffy. Franz wrote them to the German version by Friedrich von Bodenstadt (1819-1892), which in turn has been translated into English by George L. Osgood.

2. It may be classified as a *lyric of fancy.*

3. For his central theme, the poet takes the fragrance of the rose.

4. The movement is smooth and graceful.

5. Tenderness of mood is combined with delicacy of sentiment.

6. The poem consists of a single stanza, six lines long. Lines one and four, two and five, three and six rhyme with each other.

B: The Music: Form

1. This is a folk-style setting.

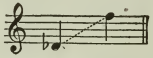
2. The key is D-flat major and the measure $\frac{2}{4}$.

3. For musical purposes, the single stanza of the poem is divided into two parts, of three lines each. Two measures of introduction are followed by six measures of song-part. These eight measures are repeated for the second part, after which the first four measures of the piano part, slightly altered in their ending, follow as a postlude.

4. No alterations occur in the length of the unit-phrase, which is two measures.

C: Rhythm and Melody

1. In the first two measures of each part, as in the postlude, the melody is taken by the piano; otherwise it is played and sung at the same time.

2. A tenth: 

3. Each two-measure phrase begins with the rhythmic figure:

(Confer the principal motive of Beethoven's Fifth Symphony, Type IX-B, Example II, B: 2, page 292).

4. There is no radical change of tempo, which is marked *larghetto* (somewhat leisurely); although the singer would, of course, treat this tempo with elasticity, to render the song with its due expression.

5. With the exception of the figure quoted above, the rhythm is placid and regular. A syncopated accompaniment figure: however, saves the music from monotony.

6. There are no direct sequences, though the phrases resemble each other closely.

D: Harmony

1. Since the song-melody as well as the accompaniment is played throughout on the piano, and the voice apparently comes in only as an accessory, the piano part represents the complete structure. On the other hand, the very coyness of the voice-part and the veiled manner of its entrance adds both to its prominence and to its charm.

2. The melody in the piano part is supported by chords, of which the lower notes, in the bass, are followed by other chord-notes, cast in syncopated rhythm such as that quoted above (C: 5).

3. Purely diatonic in its component tones, the harmony is mainly structural, with smooth chord-progressions.

4. Perhaps the ascent to the inharmonic high F in measures 7 and 15 is the most striking effect.

5. Since musical proportions suggest four phrases, and the poem as divided by Franz has but three lines to a stanza, an introductory line is provided by the instrumental beginning of each of these stanzas. Unity and completeness are furthered by the four-measure prelude.

E: General Style

1. An exact scanning of the verses is furnished by the music.

2. The delicate sentiment of the words finds its exact counterpart in the simplicity of the musical setting.

3. There is little attempt at expressing the sentiment or sound of individual words in the music. The nearest approach to such a device is found in the concluding line:

Und dort ein ew'ges Leben habe

where the musical climax comes on the word *ew'ges* (eternal), which is also the climax of the thought. Difficulties of translation, which have resulted in putting the word *find* upon this musical climax, have thus weakened the bond between words and music.

4. The climax of each verse comes on the uplift of the voice to F, in measures 7 and 15.

5. Simplicity, sweetness and tenderness.

6. This question will be answered under Example III.

F: Composer

1. *Robert Franz* was born at Halle, Saxony (Handel's birthplace), June 28, 1815. After a considerable musical education, which included a diligent study of the classics, he attracted attention by the publication of a set of twelve songs, in 1843. He was forced by deafness to give up several positions as organist and conductor, in 1868; and thereafter he was kept from poverty by artist friends in his native country and in the United States. He died October 24, 1892.

Franz

2. His reputation rests almost entirely upon his 350 songs, of which the melodic beauty, fitness to the words, and polish of expression place him in the front rank of song writers.

3. A few choral works and part-songs, besides revised arrangements of works by Bach and Handel.

II

A Swan

Eduard Grieg, 1843-1906

A: The Poem

1. Henrik Ibsen (1828-1906), author of the poem, was a Norwegian writer, famous as the creator of a new realistic type of drama, in which the shams of society are mercilessly exposed. Grieg wrote incidental music to Ibsen's lyric drama *Peer Gynt*.

2. This may be called a *reflective lyric*.

3. The swan song.

4. Tranquil and dignified.

5. Tender and sympathetic in mood, the poem is written in a chaste though simple style.

6. There are three stanzas, the first and third consisting of four short lines each, and the second of four longer lines. In stanzas one and three the rhyme occurs between alternate lines; while in stanza one the rhyme is irregular.

B: The Music: Form

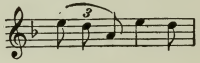
1. Detailed.

2. We shall study the song in F major, the

original key. There is also a transposed version, in D major. The measure is $\frac{3}{4}$.

3. A^1, measures 1-10; B, measures 11-21; A^2, measures 22-31.

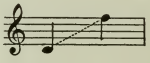
4. The unit-phrase is two measures long. In Division B, each of the first two phrases is extended to three measures by instrumental repetition of the last measure; while the third phrase (measures 17-21) is extended to five measures by repetition of the figure:



Otherwise, the phrases are regular.

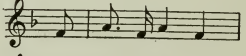
C: Rhythm and Melody

1. By the voice.

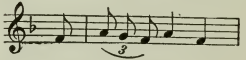


2. A tenth:

3. The motive with which the song begins:



is slightly varied immediately afterward, thus:

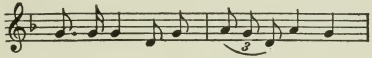


4. *Andante ben tenuto* (moderately slow, and well-sustained). Division B becomes increasingly animated; but Division A^2 is again tranquil, ending very slowly (*lento*).

5. As a rule, the shorter notes come on the first beats, grouped as either a dotted eighth and sixteenth (♪. 𝅘𝅥𝅯♩ ♩) or as a triplet of eighths (♩)

An accompaniment figure (♩ 𝅗𝅥) unites with the vocal part to throw the accent forward upon the second beat of each measure.

6. In Division B a powerful *crescendo* is secured by beginning *pianissimo* with this motive:



and repeating it twice, each time a third higher. Finally its second measure is twice powerfully emphasized (measures 18-21).

D: Harmony

1. They are excellently balanced, although the vocal part is the central feature.

2. Quiet, full chords prevail, with occasional imitative passages. The rhythmic figure in measure 1 is much employed.

3. Unusual dissonant chords, such as those on the second beats of measures 1, 2, 3 and 4, give distinction to the style. Several chromatic passages (measures 5-8, 20-21, 26-28) vary the prevailing diatonic harmonies.

4. See previous answer. Observe the change to a minor chord on the second beat of measure 3, also the unexpected and delightful change to D-flat major in measures 26-27.

5. They serve generally to suspend the interest and excite the listener's attention. The first of these passages is an interlude between stanzas one and two (measures 9-10). Each of measures 13 and 16 is an echo of the previous measure Measure 30 prepares for the final lingering strain.

E: General Style

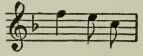
1. Perfectly.

2. They are apparently of equal value.

3. A flood of light is cast upon the inner sentiment of the poem by the musical setting.

4. Measures 20-21, *And song with death came* contain the most powerful climax. In the *pianissimo* of the last four measures, however, we find the real culmination of the sentiment.

5. Traits of Grieg's music are observable in the short melodic motive at the beginning and its immediate repetition with embellishment; in the quick change from major to minor of a given chord (measures 2, 3); in the progression from the tonic of the scale downward to the seventh and fifth scale-tones (measure 5):



and in the use of unusual chords, such as that on the second beat of the first measure.

6. This question will be answered under the next example.

F: Composer

1. See Type 11, Example 2, C: 1, page 246.

2. Grieg "used his great talent first, last, and all the time to express the simplicity and the tender poetry of his own homeland. His gifts were not broad. They were exquisite and miniature-like, sometimes gnomish, like himself. He was always a *singer*, whatever instrument or instruments he was writing for."* He undoubtedly stands among the greatest of song-writers.

3. Orchestral, chamber and piano music, as well as some choral works.

*Stanford and Forsyth; A History of Music.

III

The Bells

(*Les cloches*)

Claude-Achille Debussy, 1862-1918

A: The Poem

1. Paul Bourget (1852-) is a distinguished French novelist who was made an Academician in 1894 and an Officer of the Legion of Honor in 1895.

2. This is a descriptive and reflective lyric.

3. The message of the bells.

4. Tranquil and flowing.

5. The mood is dreamy, and the style tender and delicate.

6. There are three stanzas of four lines each, of which the first and third and the second and fourth rhyme with each other. In the first and third lines of each stanza there are four metric feet, and in the second and fourth lines there are three.

B: The Music: Form

1. Detailed.

2. Somewhat vague throughout, the prevailing tonality during the first two stanzas is A minor, and in the last stanza its relative major, C. The measure is $\frac{4}{4}$ (𝄴).

3. These are:

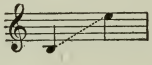
A: Measures 1-10 (including two measures of introduction);
B: Measures 11-20;
C: Measures 21-40 (including five measures of ending.)

4. Each stanza consists of two phrases. In the first stanza each of these is four measures long; in the second stanza they are slightly lengthened; and in the last stanza the first phrase is six, and the second phrase is six and one-half measures.

C: Rhythm and Melody

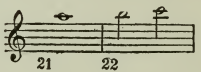
1. The principal melodic figure (see 3 below) is carried by the accompaniment, while the voice sings a kind of obligato melody.

2. An eleventh:

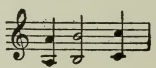


3. What may be called the *bell motive:*

forms a constant background. This motive is continually repeated as just quoted throughout Divisions A and B. In Division C the notes are lengthened and placed in the upper register, thus:

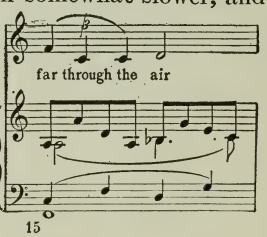


while in the postlude they become:



4. *Andantino quasi allegretto* (rather slow but light in style). The third stanza is taken somewhat slower, and with tender expression.

5. The rhythm of the bell motive dominates the song. Rhythmic freedom characterizes the song part, which often contrasts with the accompaniment, as in measure 15:



Five different rhythms are found in this measure, thus:

6. There are no sequences.

D: Harmony

1. The two factors are well-balanced.

2. Besides its continual sounding of the "bell motive," the accompaniment consists mainly of short arpeggio figures, such as that at the beginning:

3. It is vague and suggestive.

4. On account of the insistence upon the "bell motive," there are many points of dissonance between melody and accompaniment. A particularly lovely change is produced by the introduction of the E-flat in measures 33-35, and in the subsequent return to the tonality of C major.

5. Two measures of introduction serve to set the pace and to announce the "bell motive" twice. The change in the tempo and register of this motive is presented in measures 21-24; and finally a reminiscence of it is heard in the fading measures of the ending.

E: General Style

1. Yes, in the original French. Such a fitness is apt to be disturbed in a translation, as in measure six, where the last syllable of *silently* comes on an accented beat.

2. Debussy is eminently successful in creating by his music the tenderly quiet atmosphere of the poem.

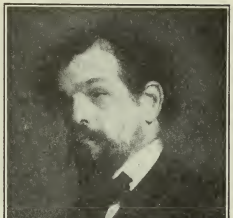
3. There is word-painting throughout. This is exquisitely suggestive on the words "*faded, the years that are gone,*" where the mystic harmonies seem an echo of the dim past.

4. The quiet, almost monotonous tone of the song is suddenly intensified on the note E in measure 31. From this point to the end, the beauty of the song is at its height.

5. Fondness for unusual, mystic harmonies, which suggest, rather than reveal his thought. Outlines of melody and harmony are blended in progressions that intentionally obscure the tonality and obscure the phrase-divisions.

6. All three of the songs which we have studied are based upon reflective or fanciful poems. In all three, also, the accompaniment plays an important part, emphasizing and enriching the song-part in *A Swan*, supplementing the words in *The Rose Complained*, and involving the chief melody in *The Bells*. National traits are observable, too, in all three,—the Teutonic fondness for sweet harmonies and symmetrical form in *The Rose Complained*, the more rugged harmonies and peculiar melodic progressions in *A Swan*, and the piquant and elusive style of modern France in *The Bells*.

F: Composer



Debussy

1. Born August 22, 1862, in St.-Germain-en-Laye, France, *Claude-Achille Debussy* entered the Paris Conservatory at eleven. Having won the Grand Prize in 1884 by his cantata *l'Enfant prodigue*, he spent the next four years in Italy, developing that "impressionistic" style which was at first considered extraordinary, but which finally established his fame. His remaining life was spent largely in composition. He died in Paris, March 26, 1918.

2. His upwards of fifty songs are delicate and refined examples of his art.

3. His other compositions include works for orchestra, chamber works, a mystery *The Martyrdom of St. Sebastian*, incidental music to several plays, and a considerable number of piano pieces.

Other Compositions of this Type

The following standard songs are especially recommended for class study. Where a song is published in more than one key, the low key is ordinarily better adapted for class use, as the song may then be readily sung by the students.

Brahms: Love song, (*Minnelied*) Op. 71, No. 5.
Thought like music, (*Wie Melodien*) Op. 105, No. 1.
Chopin: My delight.
Dvořák: As my dear old mother, Op. 55, No. 4

FRANZ: For Music, Op. 10, No. 1.
Request, Op. 9, No. 3.
Now welcome, my wood, Op. 21, No. 1.
GODARD, B.: Florian's song.
GRIEG: Solvejg's song, Op. 23, No. 1.
The old mother, Op. 33, No. 7.
SCHUBERT: Hark, hark! the lark.
My peace thou art.
The wanderer.
MACDOWELL: The sea, Op. 47, No. 7.
Thy beaming eyes.
MASSENET: Elegie.
MENDELSSOHN: On wings of song.
MOZART: The violet.
SCHUMANN: Dedication, Op. 25, No. 1.
In May.
The lotus flower, Op. 25, No. 7
RACHMANINOFF: Before my window Op. 26, No. 10.
RIMSKY-KORSAKOFF: The nightingale and the rose, Op. 2, No. 2.
STRAUSS, R.: Serenade, Op. 17, No. 2.
TCHAÏKOVSKY: None but the lonely heart, Op. 6, No. 6.
WAGNER: O thou sublime, sweet evening star, from *Tannhauser.*
Walther's Prize Song, from *Die Meistersinger.*

Most of the above songs are included in the *Fifty Mastersongs* of the *Musicians Library* (Oliver Ditson Company). Other volumes in this library especially valuable for this purpose are:
MODERN FRENCH SONGS: Two volumes.
MODERN RUSSIAN SONGS: Two volumes.
SONGS BY THIRTY AMERICANS.

See also the notable collections: (Oliver Ditson Company).

CALVÉ, EMMA: My Favorite French Songs, 2 vols.
CULP, JULIA: My Favorite Songs, 2 vols.
FARRAR, GERALDINE: My Favorite Songs.
GERHARDT, ELENA: My Favorite Songs.
GLUCK, ALMA: My Favorite Songs.
DEBUSSY, CLAUDE: Twelve Songs.

SUPPLEMENTARY READINGS

FINCK, H. T.: Songs and Song Writers.
GROVE'S DICTIONARY: Article, *Song.*
HAMILTON: Outlines of Music History, Chapter 10, Section 1; Chapter 11, Sections 2 and 3.
HEYDRICK: How to Study Literature, Chapter on Lyric Poetry.
MASON, D. G.: A Guide to Music, Chapter 17.
PARRY: Evolution of the Art of Music, pages 285-292.
PAUER: Musical Forms, Chapter on secular forms of vocal music.

TYPE XV

THE ART BALLAD

Foreword

The word *ballad* comes from the Italian *ballata*, meaning *a dancing piece.* Originally, therefore, it signified a song which could be danced while it was sung. Very early, however, the ballad, which was especially popular in England, took on a narrative or descriptive style that has since become a recognized characteristic.

While a great mass of popular ballads, mostly of little or no musical value, has since been produced, a more worthy successor to the early form has developed in the *art ballad.* In its larger forms the art ballad, written for voice and orchestra, approaches the level of the epic poem; while in the less pretentious ballad with piano accompaniment, masterpieces of dramatic writing have been composed. These have been rivalled by instrumental ballads, such as the immortal four of Chopin and the four Ballades, Op. 10, by Brahms. In Germany, Schubert's contemporary, Karl Loewe (1796-1869) developed the vocal art ballad, writing most of his over five hundred songs in this style. His inspiration and subjects were derived from English sources.

Under the present type we shall study the vocal art ballad, emphasizing especially its peculiar characteristics.

A: The Poem

1. Are the words by a noted writer? If so, give some facts about him.

2. How may the poem be classified?

Ballads may be classified as *heroic, tragic, humorous, serious, realistic, allegorical, imaginative, romantic, fanciful, sacred, secular*, etc.

3. What characters are involved?

The story naturally has to do with one or more individuals.

4. What are the chief facts of the narrative?

5. What mood or moods are suggested in the poem?

Whereas a lyric is concerned with one central emotion, the ballad, often dealing with various characters and scenes, may involve a variety of emotional moods.

B: The Music Form

1. What kind of setting is employed?

See Type XIV, B:1. Except in its very simplest forms, the ballad naturally has a detailed setting.

2. To what extent is the form of the music determined by that of the poem?

The music may follow one of the recognized forms, such as those presented in the earlier types of Part I; or it may illustrate so minutely the details of the poem as to depart entirely from conventional structure.

3. What are the principal divisions, and what are their proportionate lengths?

4. How long is the phrase-unit? Cite one or more passages, if possible, in which this unit is altered.

More variety of phrase-lengths than usual may be expected in illustrating different scenes and moods.

C: Movement

1. What is the measure? Is this altered, and if so, how?

2. What is the tempo? How is this changed or modified?

3. What kinds of rhythms are predominant in the voice-part? Cite at least one typical rhythm in this part.

4. What kinds of rhythms are found in the accompaniment? How are these related to the rhythms of the voice-part?

Contrasts of rhythm between voice-part and accompaniment are particularly apt to occur in this type.

D: Voice-Part

1. What is the voice-range in the ballad?

2. What kinds of melody does the voice sing?

In a tragic or otherwise impassioned ballad the smooth voice-progressions of the lyric often give way to the devices of dramatic music: long leaps in pitch, sudden interruptions, irregular rhythms, etc.

3. Are there melodic repetitions or sequences? If so, cite examples.

4. Point out instances where the voice-part reacts directly to the sentiment of the words.

In a detailed setting, even the sound of individual words may be accentuated in the music.

5. Are the melodic progressions determined mainly by the demands of the voice or by the sentiment of the poetry?

In Italian music, the vocal demands are generally the prime consideration. German writers often sacrifice these to forceful expression.

E: Harmony and Accompaniment

1. What kinds of accompaniment are used?

See Type XIV, D: 2, page 337. In an elaborate art ballad the accompaniment is a powerful factor toward illustrating the story.

2. What accompaniment figures are found?

3. In the harmony classic or modern in style?

Formal progressions of chords, often gracefully decorated, are characteristic of the classic style. Modern composers, on the contrary, use every known device of chromatic chords, startling modulations, even jarring dissonances to emphasize varied emotions.

4. What demands does the accompaniment make upon the player?

The variety of style involved in the art ballad and the illustrative value of its accompaniment frequently increase the difficulties of the latter.

5. What is the key of the song, and to what extent are modulations used?

For the key, see Type XIV, B: 2, page 335. Dramatic effects are often stressed by key-changes.

6. What purely instrumental passages are there, and what relation do these bear to the song?

See Type XIV, D: 5, page 337.

F: Style

1. How does the music interpret the moods of the poem?

Such interpretation may be very general, as when an entire stanza is set to a formal melody; or it may be changed with nearly every phase of the emotion.

2. What is the dynamic range of the song?

A ballad may as a whole be subdued or forceful in tone, or it may contain various degrees of force, from *pianissimo* to *fortissimo.*

3. What startling contrasts occur, if any, and where?

Contrast is a favorite device for dramatic effect.

4. Where is the chief climax, and how is it produced?

5. What devices of the composer's style are apparent?

See Type XIV, E: 5, page 338.

6. Compare this with a similar example.

G: Composer

1. Give some details of his life.

2. To what extent has he written picturesque or dramatic music?

3. What classes of music has he written?

EXAMPLES

Number the measures of each as described under Examples of Type I.

I

The Erlking, Op. 1

Franz Schubert, 1797-1828

(Transposed edition, in E minor)

A: The Poem

1. Johann Wolfgang von Goethe (1794-1832), author of the words, is the foremost German poet and prose-writer. Of his longer works, his literary drama *Faust* is most notable. His shorter poems have inspired many musical compositions.

2. As a tragic, dramatic narrative.

3. Characters are the *father*, the *child*, and the *Erlking*.

4. Riding home through a furious storm, the father seeks to quiet the fears of his young son, who cries repeatedly that the Erlking is luring him away. Becoming more insistent, the Erlking threatens to take the child by force. Pressing on through the tempest, the father arrives home, only to find the child dead in his arms.

5. The increasing agitation of both father and child, and the determined persistence of the Erlking. Over all is the dread sense of impending tragedy.

B: Music: Form

1. Detailed.

2. The music departs from conventional forms in depicting graphically the successive events of the tale.

3. 1. Introduction, measures 1-15;
2. Narrative, measures 16-32;
Interlude, measures 33-36;
3. Dialogue (father, son, father), measures 37-54;
Interlude, measures 55-57;
4. Erlking, measures 58-72;
5. Dialogue (son, father), measures 73-85;
6. Erlking, measures 86-96;
7. Dialogue (son, father), measures 97-112;
Interlude, measures 113-116;
8. Erlking, measures 117-131;
9. Narrative, measures 132-148.

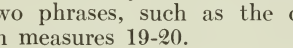
4. Four measures. This unit is sometimes shortened, as in measures 70-72, where it is reduced to three measures; and sometimes lengthened, as in measures 143-148, where it is increased to five measures. Occasionally there is a short interlude between two phrases, such as the one-measure interlude in measures 19-20.

C: Movement

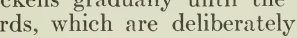
1. Throughout, the ballad is in $\frac{4}{4}$ measure (𝅝).

2. No material change occurs, except that toward the end the tempo, which is marked *allegro*, quickens gradually until the tragic concluding words, which are deliberately declaimed.

3. At first, regular rhythms prevail in the voice-part, as at the beginning:



More flowing rhythms are found in the Erlking's speeches; and the child's cries involve this agitated movement:

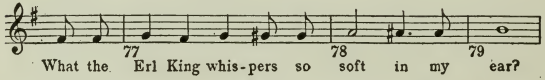


4. In its continual triplet rhythm, the accompaniment contrasts strongly with the voice-part. A motto phrase played by the left hand has this rhythm:

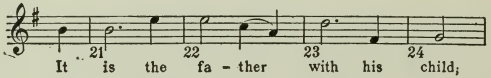
D: VOICE-PART

1. A twelfth:

2. The melody is irregular in outline, to depict the varying emotions. Sometimes it proceeds in close intervals, as in measures 76-79:



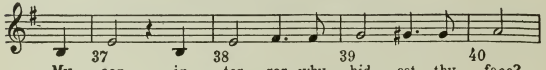
while sometimes it proceeds along the chord tones, as in measures 20-24:



3. There is little exact repetition in the voice-part. The motive in measures 93-94 is immediately repeated, slightly intensified.

Measures 97-104 are the same as measures 72-79, except that the former are a step higher in pitch. This phrase is reiterated again (slightly changed in ending) in measures 123-131, but a half-step higher than before.

4. Such passages as the following:



and also those voicing the child's cries are in

marked contrast to the seductive strains sung by the Erlking.

5. Often by the sentiment of the words, as in measures 120-127, etc.

E: Harmony and Accompaniment

1. Rapid full octaves and chords, which resolve into arpeggios during measures 87-96.

2. An agitated motto figure

frequently rushes in, like a gust of the storm.

3. In its chromatic progressions and the emotional dissonances that occur, especially in the passages quoted in D: 3 above, the harmony is distinctly modern.

4. The rapidly repeated octaves and chords in the right-hand part are so taxing on the player that even Schubert himself, who was a competent pianist, is said to have been unable to perform them. Expertness and nerve are required of the player throughout.

5. We are studying the song in the more singable key of E minor, although it was originally written in G minor, a third above. There are many modulations, generally to nearly related keys. A seductive modulation to C major occurs in measure 117, roughly changing with the sentiment of the words in measures 120-123. The modulation to F major near the end (measures 143-146) arrests the attention before the final chords.

6. Under B: 3 the chief instrumental passages have been listed. For the most part, these intensify the tragic atmosphere by their repeated notes and the underlying storm motive.

F: Style

1. By free melodic progressions, appropriate accompaniment, and emotional harmonies.

2. From the softest to the loudest possible, in both song-part and accompaniment.

3. Each character is distinguished by the style of its music: the low tones of the father, the shrill voice of the child and the light, caressing tones of the Erlking.

4. In the last four measures, by the sinister pause in the rush of the music, and by the unaccompanied, low tones of the tragic words.

5. Schubert's style is so largely determined by the words of the poem to which he writes that his songs have fewer characteristics in common than is usual. His fondness for an inflexible, virile rhythmic accent, direct and compelling harmonies, quick changes between major and minor, and an unfailing simplicity and beauty of melody are apparent in this ballad.

6. This question will be answered under the next example.

G: Composer

1. *Franz Schubert* was born January 31, 1797, in Lichtenthal, a district of Vienna. He was taught music first by his father and brothers, and then by the parish music-master, who said that when he tried to teach him anything he found that he already knew it. All of his life Schubert seems

SCHUBERT

to have thought in music as easily as persons ordinarily think in the language of speech. At school he filled quantities of paper with compositions for orchestra, piano, etc. At sixteen he became for a short time assistant in the school in which his father was teacher. During this time he spent his spare hours in writing songs: and he finally took lodgings in Vienna, where he devoted himself mainly to composition. But Schubert had few influential friends to push his works into favor; and he died at the age of thirty-one poor and comparatively unknown.

2. Although Schubert wrote seventeen operas, and although there are dramatic moments in many of his songs, such as *The Young Nun*, *Death and the Maiden*, etc., his genius was essentially lyric, and is most frequently displayed in his tender, simple and appealing melodies.

3. Chiefly songs, of which he left more than six hundred and fifty. Operas and choral works, ten orchestral symphonies, seven overtures, chamber music and piano solos came also from his fluent pen.

II

A Ballad of Trees and the Master

George W. Chadwick, 1854—

A: The Poem

1. Sidney Lanier (1842-1881) was a native of Macon, Georgia. After various activities as teacher, lawyer and musician, he became lecturer on English literature in the Johns Hopkins University in 1879. His published literary works include a number of poems of exceptional excellence.

2. As a sacred descriptive ballad, imaginative in treatment.

3. The *Master*, and the *Trees*, which are in a measure personified.

4. Weary and discouraged, the Master goes into the woods, where the Trees soothe his troubled spirit. He comes from the woods fortified for his coming trial; and at last is slain upon a tree.

5. Tender and pathetic emotions are involved.

B: The Music: Form

1. Detailed.

2. The two-part song-form, employed by the composer, is adhered to, notwithstanding the free style of the melody.

3. After an introduction of eight measures, the two stanzas are presented. These are the divisions of the latter:

Stanza I: A^1, measures 9-16; interlude, two measures; B^1, measures 19-26; interlude, three measures.
Stanza II: A^2, measures 30-37; interlude, two measures; B^2, measures 40-51; ending, four measures.

The voice-divisions are each eight measures long except the last, which is extended to eleven measures.

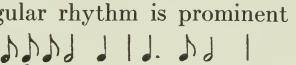
4. Four measures. The last phrase of the voice-part (measures 44-51) is extended to eight measures by lengthening the individual tones and broading the style.

C: Movement

1. $\frac{4}{4}$. This is not changed.

2. *Moderato alla marcia* (at a moderate speed and in march rhythm). There are no marked deviations from this tempo, although the B part of each stanza is especially sustained in style.

3. This irregular rhythm is prominent in the A divisions:

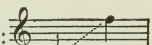


The B divisions enlarge upon this rhythm:

4. A swinging rhythm of even quarter notes emphasizes the indicated march time, especially in the instrumental passages. In Divisions B, the voice-rhythm is doubled or imitated in the accompaniment.

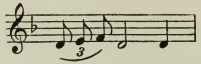
D: Voice-Part

1. An unusual range is employed:



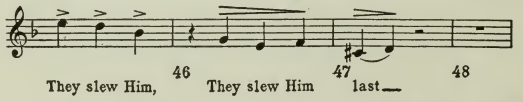
2. In Divisions A and also in the final phrase, the melody has the character of a dramatic recitation of the words. In other parts of the B divisions the melody is flowing, tender and lyric.

3. The figure of the first measure of the voice-part:



is repeated with E flatted in measure 13. It appears on other scale-tones in measures 25 and 34, and as at first in measure 30. The lyric motive in measures 19-20 is intensified in measures 21-22, and is twice repeated at a higher pitch, with some modifications, in measures 40-43.

4. Each word is made emphatic, and the tragedy is made vivid by the downward progressions and the significant pauses in measures 45-48:

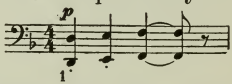


5. Expression of the inner sentiment of the poem is the dominant factor. The melody, though vocal in progressions, is wide in range and unusual in rhythms.

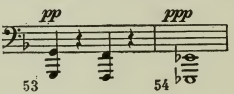
E: Harmony and Accompaniment

1. Firm chords and octaves in even rhythms are used throughout, although melodic motives occur in the B divisions.

2. A three-note figure is used sequentially in introduction and interludes:



In measures 51-52, the order of these notes is reversed, and in measures 53-54, they appear in slower rhythm:



3. Modern, in its use of full chords and dissonances.

4. There are wide stretches, which demand a firm and accurate touch.

5. We use the version in D minor. The original is written in C minor, and there is another transposed edition in E minor. Divisions A are in the tonic key. Division B^1 is in F major, and Division B^2 begins in B-flat major, modulating back to D minor in measure 44.

6. Introduction, interludes and ending are listed under B: 3 above. These serve chiefly to maintain the march rhythm.

F: Style

1. Solemn, stately music in the minor key voices the pathetic opening words. As the Trees show their protecting pity, the music becomes tender and clinging. Again the more solemn strains are heard, but this time in a triumphant vein; and a reminiscence of the lyric motive ushers in the final tragic phrase.

2. There is much variety in the dynamic coloring.

3. These are evident in the alternation of the dramatic recitations with the lyric melody.

4. In the last phrase, produced by a quick ascent to the highest note, F, in measure 44, followed by the emphatic descending tones. The ending is quiet and simple.

5. This composition reflects Chadwick's straightforward, rhythmic style, together with his mastery of the technic of intimate and forceful expression.

6. While variety of moods and character deliniation are found in the *Erlking*, a lofty, dignified atmosphere surrounds the *Ballad of Trees*. In

both ballads the music is founded upon a persistent rhythmic accent; but in the *Erlking* the prevailing emotions are excitement and dread, while the *Ballad of Trees* is calm and dignified. Form in the *Erlking* is shaped by the phrases of the dialogue and the narration; in the *Ballad of Trees* it is based upon a recognized musical construction. Both ballads are pointed examples of the power of music to intensify and illustrate literary ideas.

G: Composer

1. *George Whitefield Chadwick* was born in Lowell, Massachusetts, November 13, 1854. After extensive musical study in this country and abroad, he settled in Boston in 1880, where he has since been occupied as teacher, organist, conductor, and, from 1897, as director of the New England Conservatory of Music.

Chadwick

2. For the stage he has written two comic operas and a lyric drama. His orchestral music includes large works of a dramatic character; and among his vocal works are ballads for solo and orchestra, besides a number of dramatic choral compositions.

3. In addition to the compositions already mentioned, Chadwick has written three symphonies, five string quartets, a string quintet,

many songs, church anthems, etc. His works as a whole follow the standards of absolute rather than program music.

Other Compositions of this Type

Chadwick: Aghadoe.
Lochinvar's ballad.
Chopin: The parted lovers.
Liszt: The Loreley.
The King of Thule.
Loewe, Carl: Edward.
Henry the Fowler.
The Clock.
Odin's ride over the sea.
Rubinstein, A.: The Asra, Op. 32, No. 6.
Schubert:
Death and the Maiden.
Der Doppelgänger.
The Fisherman.
The Dwarf.
The Organ grinder.
Schumann: The two Grenadiers.
Strauss, R.: The three holy Kings, Op. 56, No. 6.
Welsh folk ballad: The dying Harper (arr. by Kurt Schindler.)

Russian composers have shown a special fondness for the ballad form. The following examples may be found in *Modern Russian Songs* in the Musicians Library, 2 vols.

Borodine: The sleeping Princess.
Glinka: Star of the North.
Ippolitoff-Ivanoff: Once there lived a king.
Moussorgsky: Martha's song (from *Boris Godounoff.*)
Parrot song (from *Boris Godounoff.*)
Rimsky-Korsakoff: The maid and the sun.
The nightingale and the rose.
Stravinsky: The Cloister (*La Novice*).
Tanieff: The Minuet.
The birth of the harp.
Wihtol: Beggar's song.

SUPPLEMENTARY READINGS

Bach, A. B.: The Art Ballad: Loewe and Schubert.
Finck: Songs and Song Writers, Chapter 4.
Grove: Dictionary of Music and Musicians, Articles *Ballad, Song.*
Hamilton: Outlines of Music History, Chapter 7, Section 2; Chapter 11, Section 4.
Heydrick: How to Study Literature, Chapter on *Narrative Poetry.*
Mason, D G.: A Guide to Music, Chapter 17.
Parry: Evolution of the Art of Music, pages 285-292.
Pauer: Musical Forms, chapter on secular forms of vocal music.

TYPE XVI

THE OPERA AND THE ORATORIO

Foreword

Under this final type we are to study those elaborate forms, primarily vocal, in which all known musical resources are drawn upon to illustrate a dramatic action or story. In the long and varied career of the opera and the oratorio, the struggle to unite the two arts of music and literature has resulted in many diverse styles and structures, which it is difficult to group under a single head. The questions which will apply to all of these compositions, therefore, must necessarily be very general in character. The student may, however, fill in these general outlines from his previous study by a more detailed examination of the work under consideration.

The opera was originated by a band of enthusiasts who, toward the close of the sixteenth century, used to meet in Florence to discuss the possibility of a return to Greek ideals of simplicity in art. Several of the members wrote *monodies*, or musical recitations with a slight instrumental accompaniment; and the success of these attempts led to the production of what is known as the first *opera*, in 1600. Quickly gaining in favor, the opera soon became a craze in Italy, whence it spread to other lands, especially France, Germany and England.

While in the very first operas the music was purely illustrative, depending entirely upon the text for its structure, the Italian fondness for melody soon demanded the introduction of more formal numbers; and eventually this formalism in music came to dominate and pervade the dramatic element. Subsequently, from time to time, composers have arisen who have attempted to emphasize the original purpose of the opera, and to adapt it also to varying national conditions.

Beginning at about the same time, the *oratorio* was at first distinguished from the opera only by its religious text, since it was acted with appropriate scenery and costumes. Later on, however, the oratorio took on an individual choral character, in which parts of the action were frequently *narrated* in song, and in which the chorus became the chief feature. By substituting the word *oratorio* for *opera*, the following questions may easily be adapted to the study of the former structure. Secular, as well as sacred oratorios, have also been written.

Observe also that a modern *cantata* is practically a less pretentious oratorio, and that it may therefore be included also under this type. Many choral works, both secular and sacred, may be included under this heading.

A: General Structure

1. What kind of an opera is it?

We may distinguish three principal kinds of operas:

(1) *The Grand Opera.* This is generally founded on a lofty or heroic theme, which involves sump-

tuous scenic display, many characters, continuous music and frequently a tragic ending.

Throughout the eighteenth century, the Italian grand opera held sway, with its absurdities and mannerisms. Subsequent developments of the grand opera are seen in the *pompous*, the *historical*, the *romantic*, the *legendary*, the *heroic*, the *realistic*, etc. Wagner's so-called *music dramas* are usually classed as grand operas.

(2) *The Opéra Comique.* This is the title given in France to a less conventional and more intimate kind of opera. While the comic element is usually involved, the plots are sometimes serious and even tragic. The *mystic*, *symbolic* and *realistic* opera is found in this class, which also includes the *lyric drama* (*drame lyrique*). Sometimes there is little or no distinction between a grand opera and an opéra comique.

(3) *The Burlesque Opera.* This class includes the Italian *opera buffa*, the French *opéra bouffe*, and *operettas*, such as those of Gilbert and Sullivan, in all of which there are absurd situations, satirical comedy and light music.

It should be said that some classics, such as Weber's *Der Freischütz* and Mozart's *Marriage of Figaro* are generally classed as grand operas, although they contain the element of comedy.

2. What is the nature of the plot, and where is the story laid?

Plots of the early operas were founded on classic legends or Oriental tales. All kinds of plots, real or imaginary, are employed in modern operas.

3. When and where was the opera first performed?

Upon the success or failure of the *première* of an opera often depends its future status.

4. Who are the dramatis personae, and what are the principal voices?

An opera usually involves both "principals" and chorus. In the early operas, the bass voice was not admitted among the principal singers. Modern opera, however, employs all varieties of voices in the chief rôles.

5. Is there spoken dialogue?

Grand opera does not regularly include spoken dialogue. *Der Freischütz* is an exceptional instance of its introduction.

6. How many acts are there?

The number of acts in an opera varies from one to five. Three is perhaps the favorite number, although short operas of one or two acts have recently become popular.

B: Details

Under this heading each number of the opera is to be studied consecutively. After playing the number through, decide what one or more of the following conventional forms are employed. Show how these forms are introduced and how the number contributes toward the progress of the dramatic action. Also point out any especially important features of the music.

(a) *The Orchestral Movement*

At the beginning of the opera there may be a formal overture, or simply a prelude leading immediately into the action. Other orchestral numbers may include introductions to the several acts, incidental music during a pause in the action or illustration of the action, music for triumphal processions, music to interpretative dances called *ballets*, etc.

(b) *The Recitative*

This is a kind of declamatory song, which delivers the words in the same irregular rhythms in which they would naturally be spoken, only with melodic rising and falling inflections. Sometimes the only support for this declamation consists of detached chords that mark the changes in harmony, when it is called *recitativo secco* (dry recitative). Again, a more characteristic and continuous accompaniment may support the declamation, when it is called *recitativo stromentato* (accompanied recitative).

Recitatives may be *lyric*, *conversational*, *narrative* or *dramatic*. Narrative recitative is frequent in the oratorio, while dramatic recitative is characteristic of the opera.

(c) *The Solo Song*

In the old Italian opera the action was often interrupted while a character expressed his feelings on the situation in a more or less elaborate and formal manner. Most popular of such solo forms was the *aria*, usually consisting of three parts (A^1 B A^2). Less pretentious forms have the names *arietta*, *cavatina*, *romanza*, etc. A combination of the recitative with expressive melody in more formal phrases is called the *arioso*. This kind of song is common in modern operas.

In the first division of the *grand aria* of the Italian opera the singer expresses the chief sentiment in broad and often highly ornamented phraseology. A contrasting division, less formal in structure, is shorter and more explicit in style. Then comes the *da capo*, or return to the first division, which the singer often ornamented by inter-

polated trills, runs and cadenzas. The melody of the aria may be sustained and lyric, florid, dramatic, etc. Various types of arias were distinguished as *aria cantabile* (quiet and slow), *aria parlante* (more declamatory), *aria di bravura* (brilliant and decorated), etc.

(d) *The Grand Scena*

This is composed of a contrasting succession of solo recitatives and formal airs which represent a character as actuated by a series of varied moods that eventually lead to an emotional climax.

(e) *The Ensemble or Concerted Number*

Portions of the opera in which two or more principals are employed are called *ensembles* or *concerted pieces*. Such numbers consist of *duets*, *trios*, *quartets*, *quintets*, etc.

As a rule, the number is begun by single voices, so that a climax may be effected at the end, when all take part at the same time. Sometimes the chorus is added in interpolated phrases or as a kind of background for the soloists.

(f) *The Chorus*

Representing "the united expression of a number of individuals whose feeling is impressed by an event or idea in so thoroughly uniform a manner that all of them unite in the same expression,"* the chorus fulfils a great number of functions. Since it must be memorized and acted, the music of the operatic chorus is generally simple in construction. No such restrictions occur in the oratorio, in which the chorus may mark the acme of contrapuntal art.

*Prout: *Musical Forms.*

A chorus may express merely general ideas, to give atmosphere and picturesqueness to a scene, or it may represent a vital element in the dramatic action. While the regular chorus is written for four voices, either "mixed" or exclusively for men or women, the voice-parts may be increased or diminished in number, and more than one chorus may be used at the same time.

(g) *The Finale*

As a brilliant close to an entire opera, or sometimes also to other acts than the last, the composer writes a *finale*, in which many or all of the principals and the chorus sum up the situation and enhance the dramatic climax. Fragments of preceding themes in new settings, as well as entirely new effects, are presented in a series of solos, ensembles and choruses that succeed each other in contrasting styles.

C: General Features

1. Is the libretto dramatically consistent?

Poor or undramatic librettos have caused the failure of many operas.

2. Is the music consistent with the words and the dramatic action?

It is this consistency which was wholly lacking in the old Italian operas, and which great reformers, notably Gluck and Wagner, have striven to attain.

3. Does the music characterize individuals or ideas? If so, name instances.

Some composers, such as Weber, have cleverly suggested the traits of an individual in the music

given him to sing. Wagner uses the *leitmotiv* (musical motive) to suggest the nature of a person, idea, place, etc.

4. Are there vivid contrasts? Mention instances.

In a long work such as an opera or oratorio the necessity for variety in treatment is apparent.

5. What is the relation of the orchestral to the vocal parts?

In the old Italian operas the orchestra simply furnished a background for the melody. Wagner's conception of the function of the orchestra was quite the opposite of this, however, since he relegated the principal melody to the orchestra, while the characters sung in dramatic recitative. Although modern composers do not as a rule follow Wagner's example in this respect, the place of the orchestra is now generally on a par with that of the singers.

D: Composer

1. Give some details of his life.

2. What other operas has he written, and how do they compare with this one?

3. What is his status as an opera composer?

EXAMPLE

Opera, Aïda

Giuseppe Verdi, 1813-1901

Reference is made in the answers to the edition of the opera edited by Philip Hale, published by the Oliver Ditson Company.

A: General Structure

1. A romantic grand opera.

2. The story is one of love and jealousy. The action takes place at Memphis and Thebes, in Egypt, during the reign of the Pharaohs.

3. At Cairo, December 24, 1871. Verdi was especially commissioned to write this opera by the Viceroy of Egypt. The first European performance took place at Milan, February 8,1872.

4. The following are the *dramatis personae:*

Aïda: Ethiopian slave of Amneris . . . . . *Soprano*
Amneris: Daughter of the king . . . . . *Mezzo-Soprano*
The King of Egypt . . . . . *Bass*
Radames: Captain of the guards . . . . . *Tenor*
Amonasro: King of Ethiopia, father of Aïda . . . *Baritone*
Ramfis: High Priest . . . . . *Bass*
Messenger . . . . . *Tenor*

Priests, priestesses, ministers, captains, soldiers, officials, slaves, prisoners, Egyptians, etc.

5. No.

6. Four.

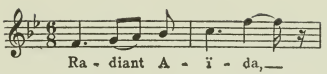
B: Details

ACT I

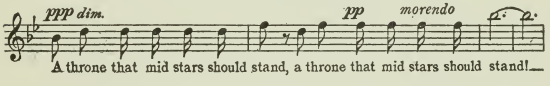
Scene I: *A hall in the king's palace, Egypt.*

No. 1. A short prelude in fugal style forms a vague but dignified introduction. Ramfis and Radames converse in accompanied recitative. Ramfis speaks of rumors of war with Ethiopia, and hints that Radames is to be chosen leader of the Egyptian armies.

No. 2. Radames voices his ambitions in *recitativo secco* that is interrupted by trumpet calls. As he speaks of his love for Aïda, a sustained accompaniment is added. An aria follows, founded on this theme:



This aria is in the form A^1 B A^2, Coda. Division A^1 consists of an apostrophe to the beauty of AÏDA. In Division B, RADAMES aspires in a thrilling climax to restore her to her native land and throne. After Division A^1, which is more richly accompanied than Division A^1, the coda emphasizes the thought contained in Division A^1. Contrast to the rising inflections of the main theme is given by the low monotone of the coda, which precedes the dramatic climax. The latter is rendered the more impressive by terminating *pp* on high B-flat:



No. 3. Ensemble. In a duet between AMNERIS and RADAMES, her love for him is disclosed, and her jealous fear lest AÏDA may be a rival. In the trio which ensues upon AÏDA's entrance, AMNERIS artfully tries to probe the latter's secret, while RADAMES fears lest she may discover it.

No. 4. Concerted Piece. The KING, guards, etc., enter to trumpet-like music. In accompanied recitative by the KING and a messenger, an invasion by the Ethiopians is announced, and their capture of Thebes. Amid cries of vengeance from the chorus the KING proclaims RADAMES leader of the Egyptian armies, urging him on to victory in the following martial theme, which is afterward worked up to a vivid climax by principals and chorus:

No. 5. Scena. AÏDA is torn between her love for her father and for RADAMES, now arrayed against each other. Her feelings are expressed in an impassioned recitative and arioso song, which is followed by a more contrite song of supplication to heaven to aid her distress.

SCENE II. *Interior of the temple at Memphis.*

No. 6. Finale. RAMFIS and priestesses invoke the God PTAH in Oriental strains. Priestesses perform a sacred dance, during which RADAMES enters. He is consecrated leader of the Egyptian hosts.

ACT II

SCENE I. *A hall in the apartments of Amneris. She is attended by female slaves, who attire her for the triumphal feast.*

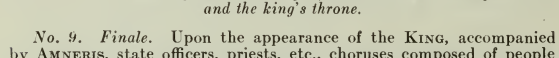
No. 7. Introduction. After a few harp-like chords in the orchestra, the action begins with a three-part women's chorus, during which

AMNERIS thrice sings an ecstatic lyric passage. The chorus is interrupted by a lively dance of slave boys, after which it is resumed. AMNERIS (recitative) bids the slaves retire as AÏDA enters.

No. 8. Duet: AMNERIS and AÏDA. During a succession of dramatic recitatives and formal melodies, AMNERIS, by sympathetic words, tricks AÏDA into a confession of her love for RADAMES, and then vows vengeance upon her. The distant song of the Egyptians marching to battle is heard in the chorus-theme of Number 4. Having pled in vain with AMNERIS, AÏDA implores the pity of heaven in strains similar to those which closed her *scena*, No. 5.

SCENE II. *Entrance gate to the city of Thebes, with triumphal arch and the king's throne.*

No. 9. Finale. Upon the appearance of the KING, accompanied by AMNERIS, state officers, priests, etc., choruses composed of people and priests sing of their recent victories over the Ethiopians in the following theme:



A triumphal procession of the Egyptian troops is led by groups of trumpeters playing this theme:

Dancing girls enter, with spoils of the conquered. RADAMES is hailed as hero by the king. Next come the Ethiopian captives, among whom AÏDA recognizes her own father, AMONASRO, whose rank is, however, unknown to the others. To RADAMES' request, and against the judgment of the HIGH PRIEST, the KING pardons the captives, retaining, however, AÏDA and her father as hostages. A united chorus closes the act.

SCENE: *A moonlight night on the shores of the Nile. The temple of Isis is seen through the foliage.*

No. 10. (*a*) The brief orchestral prelude is vague and mystic.

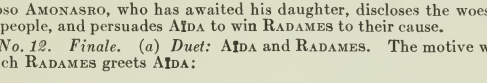
(*b*) A short unison chorus of priests and priestesses is heard within the temple.

(*c*) RAMFIS and AMNERIS, with attendants, disembark from a boat. AMNERIS comes to the temple for consecration before her marriage to RADAMES. The chorus continues.

(*d*) AÏDA enters, veiled. In accompanied recitative she tells of her appointment to meet RADAMES, and of her fears that he may be faithless. The Romanza, *O Native Land,* follows.

No. 11. Duet: AÏDA and AMONASRO. In dramatic recitative and arioso AMONASRO, who has awaited his daughter, discloses the woes of his people, and persuades AÏDA to win RADAMES to their cause.

No. 12. Finale. (*a*) *Duet:* AÏDA and RADAMES. The motive with which RADAMES greets AÏDA:



is prominent in this duet, in which RADAMES finally yields to AÏDA'S entreaties to fly with her.

(*b*) *Trio.* At the appearance of AMONASRO, RADAMES is horrified at finding himself a traitor.

(*c*) As RADAMES is being dragged off by AMONASRO, AMNERIS appears from the temple with RAMFIS. RADAMES surrenders to RAMFIS and is seized by the guards. Rapid, fragmentary recitative accompanies the action.

ACT IV

SCENE I. *Hall in the King's palace.*

No. 13. (*a*) The despair in AMNERIS' heart is suggested by a few introductory measures.

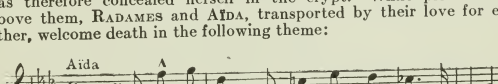
(*b*) AMNERIS, torn between love and jealousy, resolves to appeal again to RADAMES.

(*c*) Led in by guards, RADAMES is promised freedom by AMNERIS if he will renounce his love for AÏDA, but refuses.

No. 14. Scene of the Judgment. The monotonous voices of the priests are heard in the subterranean hall, condemning RADAMES to be buried alive beneath the altar of the temple. AMNERIS shrieks in despair as his fate is decided.

SCENE II. *The stage is divided, the upper portion disclosing the temple of Vulcan, and the lower portion the crypt beneath, in which Radames has just been immured.*

No. 15. Duet, with chorus of priests. Hearing a moan near at hand, RADAMES discovers AÏDA, who has resolved to die with him, and has therefore concealed herself in the crypt. While priests chant above them, RADAMES and AÏDA, transported by their love for each other, welcome death in the following theme:



AMNERIS, clad in black robes, throws herself upon the fatal stone of the tomb. AÏDA dies in RADAMES' arms.

C: General Features

1. Yes, the whole action is concentrated upon the love of Aïda and Radames, which triumphs over the jealous rage of Amneris.

2. Both vocally and instrumentally, the music constantly interprets words and plot.

3. As a whole, the music is indicative only of the general mood expressed by a character, and not of his individual traits. Local color is frequently suggested by Oriental touches, as in the chorus of priests at the beginning of Act III.

4. In the duet between Aïda and Amneris (No. 8) Amneris suddenly changes from tones of apparent gentleness and sympathy to accents of relentless hate. Perhaps the finest contrasts are in the last scene, where the ecstatic duet between Aïda and Radames is accompanied by the dolefully monotonous chant of the priests in the temple above.

5. Brilliant choral climaxes occur at the end of Nos. 4 and 6 of Act I and at the close of Act II. A vivid dramatic effect is attained by the quick action at the end of Act III; and at the end of Act IV occurs the emotional crisis of the whole opera.

6. The orchestra constantly illustrates and emphasizes the voice-parts by intense coloring and tender, rich or brilliant effects.

D: Composer

1. On October 10, 1813, *Giuseppe Verdi* was born in the little village of Roncole, which is near the town of Busseto, Italy, at the foot of the Appennine range. Although his parents were lowly

people, they were able to give him some musical advantages; so that as a young man he had already acquired such musical prestige that he was made conductor of the local orchestra at Busseto. Having moved to Milan, in 1838, his aspirations as an opera composer were rudely checked for a time by the death of his wife and two children; but he finally embarked upon a career of opera writing that terminated only with his death, in 1901.

VERDI

2. Of his more than thirty operas, the earlier ones, such as *Ernani*, *Rigoletto*, *Il Trovatore* and *La Traviata* won unparalleled popularity through their melodious and dramatic style. The thinness of their orchestration was, however, in marked contrast to the rich texture of his three latest and most important operas, *Aïda* (1871), *Otello* (1887), and *Falstaff* (1893), all of which were written after he had become acquainted with Wagner's works.

3. Verdi is without question the foremost of all Italian opera writers. "A man of the people, Italian to the core, a dramatic enthusiast and a great melodist, yet a student, susceptible to suggestions from all sources, a real master of the voice and ultimately of orchestration, . . . he not only brought lustre to the departing glory of the old Italian opera, but clearly led the way toward the new era of today, in which fresh creators are finding their place."*

*Pratt; The History of Music.

Other Compositions of this Type

OPERAS

Balfe: The Bohemian Girl.
Bellini: La Somnambula.
Beethoven: Fidelio.
Bizet: Carmen.
Donizetti: The Daughter of the Regiment, Lucia di Lammermoor.
Flotow, F. von: Martha.
Gluck: Orfeo ed Euridice.
Gounod: Faust.
Mascagni: Cavalleria Rusticana.
Massenet: Manon.
Meyerbeer: Les Huguenots.
Mozart: Don Giovanni.
Moussorgsky: Boris Godounoff.
Offenbach: The Tales of Hoffmann.
Puccini: La Bohème.
Rossini: The Barber of Seville.
Saint-Saëns: Samson and Delilah.
Strauss, R.: The Rose Cavalier.
Tchaïkovsky: Eugene Onegin.
Thomas: Mignon.
Verdi: Il Trovatore.
Rigoletto.
Falstaff.
Otello.
Wagner: Die Meistersinger.
Lohengrin.
Tannhäuser.
von Weber: Der Freischütz.

ORATORIOS

Bach: The Passion according to St. Matthew.
Elgar: The Dream of Gerontius.
Franck, C. The Beatitudes.
Goldmark: Arminius.
Gounod: The Redemption.
Handel: Israel in Egypt.
The Messiah.
Haydn: The Creation.
Kelley, E. S.: Pilgrim's Progress.
Mendelssohn: Elijah.
St. Paul.
Hymn of Praise.
Parker: Hora Novissima.
Pierné: The Children's Crusade.

CANTATAS, etc.

Barnby: Rebekah.
Bennett, W. S.: The Woman of Samaria.
Bruch: Fair Ellen.

CHADWICK: Judith.
COWEN: The Rose Maiden.
DVOŘÁK: The Spectre's Bride.
GAUL, A. R.: The Holy City.
GOUNOD: Gallia.
HADLEY, HENRY: In Music's Praise; The New Earth.
PARKER, J. C. D.: Redemption Hymn.
RHEINBERGER: Toggenburg.
ROSSINI: Stabat Mater.
SCHUMANN: The Pilgrimage of the Rose.
STAINER, J.: The Daughter of Jairus.
SULLIVAN, A.: The Golden Legend.
The Prodigal Son.
TAYLOR, DEEMS: The Highwayman.

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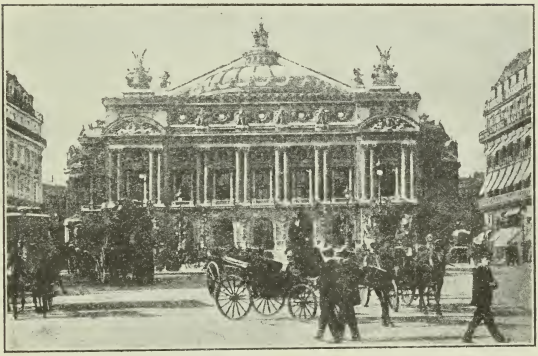
APTHORP: The Opera, Past and Present.
GROVE'S DICTIONARY: Articles, *Opera, Oratorio, Cantata, Passion Music*, etc.
HAMILTON: Outlines of Music History, Chapter 4, Section 1; Chapter 5, Section 3; Chapter 7, Section 3; Chapter 9.
LEE, E. MARKHAM: On Listening to Music, Chapters 8, 12.
PATTERSON: The Story of Oratorio.
PARRY: The Evolution of the Art of Music, Chapters 7, 10.
PAUER: Musical Forms (Vocal Music).
STREATFEILD: The Opera.



PARIS OPERA HOUSE

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